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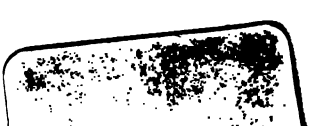

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SECOND EDITION,
REVISED AND CORRECTED.

By WILLIAM LEWIS,

TEACHER OF CHESS, AND AUTHOR OF SEVERAL WORKS ON THE GAME.

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PREFACE.

HAVING often been requested to write a small work on Chess for young players, I have composed the following pages, which I hope may be found useful to those who commence the study of that delightful game.

The object of this work is to teach the beginner how to open his game properly, to take advantage of those mistakes which are so commonly made in the first few moves, and by general reasoning and numerous remarks, to enable him to acquire a good style of play.

When he has carefully gone through this work, he may, with advantage, study those which treat more fully of the intricacies and difficult combinations of the game; and if to this be added frequent practice, with

CHESS.

CHAPTER I.

The game of chess is played by two persons upon a board divided into sixty-four squares (eight on each side), coloured alternately black and white; when properly placed the nearest corner on each player's right hand is white. The ranges of squares from right to left are called *ranks*, and those across the board from one player to the other, *files*.

Each player has *eight* pieces and *eight* pawns (one set is usually black, and the other white); the pieces are a king, a queen, two rooks (or castles), two bishops, and two knights; these may be called the officers of our little army, the eight pawns are the soldiers.

The method of placing the pieces and pawns previous to the commencement of a game is as follows: Having placed the board with a white square on your right-hand corner, place a rook on that square; on the corner square on your

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left hand (which of course is a black one), place the other rook; next to each of the rooks place a knight, next to each knight a bishop: you will then have two squares left for the king and queen. If you play with the white pieces you must place the queen on a white square, the remaining black square is for the king: the black pieces are placed in a similar way on the opposite side of the board, the black queen being on a black square, and the black king on a white one, each player places the eight pawns in front of the pieces on the square immediately before them. The frontispiece shows the proper position of the pieces and pawns before a game is begun.

Before teaching you the movements of each piece, I must inform you of the manner in which the moves are described in most chess works. The square on which the king is originally placed, is always called the king's square; the bishop which stands close to the king is called the *king's* bishop, next to this piece stands the *king's* knight, and in the adjoining corner the *king's* rook; the squares they stand on are always called the king's bishop's square, the king's knight's square, and the king's rook's square. You will observe that the squares are called after the piece that is originally placed on them. On the other side of the king stands the queen, and the square she occupies is called the queen's square; next to her is a bishop, which, because it is on the queen's side, is called

the *queen's* bishop, to distinguish it from the bishop which stands close to the king; next to the queen's bishop is the *queen's* knight, and in the corner the *queen's* rook; the squares on which these pieces stand, are called the queen's bishop's square, the queen's knight's square, and the queen's rook's square. Two things must here be observed: first, that these squares always retain the same name, though the piece which originally stood on them has moved to another square: for example, suppose the white queen to be on the right-hand corner square, she is said to be on the king's rook square, &c.: the second thing to observe is, that as each player has a king's square, king's knight's square, queen's rook's square, &c., to distinguish one from the other, we say the *black* king's square, the *white* king's rook's square, &c. To distinguish the pawns from one another, and the squares on which they stand, the following method is adopted: Each pawn is called after the piece before which it stands, when the pieces and pawns are properly placed at the beginning of the game: for example, the pawn which stands in front of the king, is called the king's pawn; that before the queen, the queen's pawn; before the queen's knight, the queen's knight's pawn; and so on with all the others: the squares on which the pawns stand, are called the second square of the piece which stands behind them: for example, the king's pawn is originally

placed on the king's *second* square, the queen's rooks pawn on the queen's rook's *second* square, &c., so that all the squares are named after one or other of the pieces; take for example the file of squares between each of the kings, they are thus called: the square on which the king is originally placed, is called the king's square; the next in front of him, the king's second square; the next, the king's third square; the next, the king's fourth square; then the king's fifth square, or adversary's king's fourth square; then the king's sixth square, or adverse king's third square; then the king's seventh square, or adverse king's second square; then the king's eighth square, or adverse king's square; and so on with all the other squares.

It is not uncommon, though incorrect, to say that a pawn is at its own square instead of at king's second square, queen's second square, &c., or at its third, fourth, &c. squares, instead of king's third, fourth, &c. squares; but then the particular pawn is always named as king's rook's pawn at its third square, which is the same as pawn at king's rook's third square, &c., so that no ambiguity arises.

CHAPTER II.

MOVES OF THE PIECES.

I MUST now instruct you in the various moves of the pieces and pawns; the readiest way of learning them is to get a friend to show you them on the board; in a quarter of an hour you will have learned them all.

1. THE KING.—The move of the king is very simple, it consists of one square at a time, either forward, backward, sideways, or diagonally; the king, therefore, can be played to any square that adjoins the one on which he stands.

2. THE ROOK.—The rook always moves in straight lines, forward or backward, or sideways, but *not* diagonally; he moves also over any number of squares, and is not restricted to one square like the king; but (if there be nothing in the way) he can move from one side of the board to the other: for example, place a rook on the white king's square, he may then be moved at once to the black king's square, or he may stop short, and be played to king's second, third, fourth, &c.

squares; or you may play him to any square between white king's rook and white queen's rook's square; so that a rook placed on the king's square (or indeed on any other) commands fourteen squares.

THE BISHOP.—The move of the bishop is not difficult to recollect; it moves diagonally, either forward or backward, and like the rook, over any number of squares; it follows, therefore, that if it be originally on a white square, it always remains on a white square, if on a black square, it remains on black.

THE QUEEN.—The queen which is the most powerful piece at chess, combines the move of the rook and bishop, and may be moved either as one or the other at the option of the player.

THE KNIGHT.—The movement of the knight is very peculiar, it has a sort of zigzag motion; perhaps the easiest method of explaining it is, in the first place, to state that it invariably moves to a square of a different colour from that on which it stands; secondly, that it cannot be moved to any square which adjoins that on which it stands, but is played to the next square beyond, and which is of a colour different from that on which it stands. The following method will teach you the move at once: Place a knight in the middle of the board, suppose on the white king's fourth

square, which square is white; put a pawn or card, or any thing else that is convenient, on each of the squares that touches that square on which it stands—you will find there are eight such squares; immediately beyond these, and adjoining one or more of them you will find eight *black* squares, to each of which the knight placed at the king's fourth square may be moved, but to no others. These eight squares are the following:

Queen's second square.
Queen's bishop's third square.
Queen's bishop's fifth square.
Queen's sixth square.
King's bishop's sixth square.
King's knight's fifth square.
King's knight's third square.
King's bishop's second square.

The knight is the only piece that has the privilege of playing over another.

THE PAWN.—The move of the pawn is always forward, one square at a time; when he first moves he may be played one or two squares, but ever afterwards one square only; when a pawn captures one of the adversary's pieces or pawns, he does it by moving one square diagonally in advance: for example, place a white pawn on the white king's fourth square, a black pawn on the white queen's fifth square,

another black pawn on the white king's bishop's fifth square; in this position, if the white pawn be moved without taking, he can be played to king's fifth square only: but he may take either of the black pawns; in doing which, you take off the black pawn and put the white one in its place.

All the pieces except the pawns, capture the adverse pieces in the direction in which they move; and the invariable method of taking, is to place your own piece on the square which was occupied by the piece captured. At draughts you are obliged to take any man that can be taken, at chess you may do as you please.

CHAPTER III.

TECHNICAL TERMS USED AT CHESS.

CASTLING OR TO CASTLE THE KING.—This is a compound move of the king and either of the rooks, it can only be made once in the game: see the sixteenth law, in which the restrictions are pointed out. It is usually made in order to put the king into a place of greater safety, and at the same time to bring a rook into play. The method of castling with the king's rook, is to play the rook to the king's bishop's square, and the king to the king's knight's square: if you castle with the queen's rook, you play it to queen's square, and the king to the queen's bishop's square; in both cases you bring the rook close to the king, and then play the king to the square on the other side of the rook: though you move *two* pieces, yet it is considered as only *one* move.

CHECK.—To check, is to attack; it is chiefly used with reference to the king: thus we say, to attack a rook, bishop, &c.; but we say to check the king. There are three sorts of checks, *a simple check* when the king is attacked only by the piece that is moved; *a check by discovery, or a discovered check*, is when the piece that is moved does *not* check, but by its removal discovers a check by another piece: for example, place the black king on the king's knight's square, a white rook on the black queen's rook's square, a white bishop on the black queen's bishop's square; in this position the king is not attacked by the rook, because the bishop is between the two pieces; but if you remove the bishop, the king then becomes attacked by the rook, and this is called a check by discovery. *A double check* combines the other two checks, the piece that is moved giving check as well as the piece that is discovered: for example, in the above position, play the bishop to black king's third square, and you have a double check, as both the rook and the bishop attack the king.

CHECKMATE.—When the king is attacked, he must take the piece that attacks him, or interpose some piece between, or move to a square where he cannot be taken by any of the adversary's pieces; if he cannot do one of these three things, he is said to be checkmated, and he loses the game; so that

it is very possible for the game to be over, while all the pieces remain on the board.

FOOL'S MATE.—This checkmate is given in two moves, and is the shortest that can occur. The following are the moves: Place all the pieces and pawns on the board as if you were going to begin a game. Suppose the black begins and moves.

BLACK.	WHITE.
1. K. B. P. one square.	1. K. P. two squares.
2. K. Kt. P. two squares.	2. Q. to K. R. fifth sq. giving checkmate.

It is evident that the king cannot take the queen, neither can he interpose any piece, nor can he move the king to any square, except the king's bishop's second square, where he is liable to be taken by your queen; he is, therefore, checkmated, and the white has won the game. Of course, none but an extremely young player ever loses the game in this manner.

SCHOLAR'S MATE.—This checkmate occasionally occurs with beginners. Place all the pieces as at the beginning, and play them thus:

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. to Q. B. fourth square.	2. K. B. to Q. B fourth square.
3. Q. to K. R. fifth square.	3. Q. P. one square.
4. Q. takes K. B. P. and checkmates.	

In this position the king cannot take the queen, because the white king's bishop would retake (therefore the king can never take a piece that is defended), neither can he interpose any piece, nor can he move the king to any square without being liable to be taken by the white queen; he is, therefore, checkmated, and loses the game.

SMOTHERED MATE.—This sort of checkmate can only be given by the knight. Place the pieces as follow:

Black king on the	black king's rook's square.
rook	king's knight's square.
pawn	king's knight's second square.
pawn	king's rook's second square.

Now suppose the player of the white has a knight at his king's fifth square; by playing that knight to king's bishop's seventh square, he gives checkmate; for the player of the black cannot take the knight with any piece, neither can he move the king; and as for interposing any piece, that never can be done when a knight checks, as the knight has the privilege of leaping over any piece; and in the above position, if the knight were to move again, he would leap over the rook or pawn, and capture the king. The rook and pawns are in the way of the black king, it is therefore called a smothered mate.

DOUBLED PAWN.—When one pawn stands before any

other on the same file, and both belong to the same player, it is called a doubled pawn: for example, suppose the white has a pawn at the king's second square, and another at the king's third square, the latter is called a doubled pawn.

DRAWN GAME.—It often happens that neither party can checkmate his adversary; the game is then drawn. A drawn game may happen in a variety of ways: *first*, when there is not sufficient force on the board to give the checkmate: for example, suppose your adversary has the king only, and you have the king and a bishop, or a knight, &c., you cannot possibly checkmate, and it is useless going on with the game; *secondly*, when you have force sufficient, but cannot checkmate within the fifty moves required by the twenty-second law; *thirdly*, by a *perpetual* check on the adversary's king; *fourthly*, when each party remains with a small and equal force, such as a queen or rook, &c.; *fifthly*, when both parties play on the defensive; *sixthly*, when either party is *stalemated* (explained below).

EN PRISE.—A piece that is attacked by another, is said to be *en prise* of that piece.

TO GAIN THE EXCHANGE.—When you win a rook for a bishop or knight, you are said to *gain the exchange*.

GAMBIT.—This is a name given to a peculiar opening; there are two gambits properly so called, the king's gambit and the

queen's gambit; in the former, each party begins the game, by playing the king's pawn two squares, then the first player moves king's bishop's pawn two squares, and this is called playing the king's gambit. The queen's gambit is begun in a similar way on the queen's side, each player moving queen's pawn two squares, and then the first player moves queen's bishop's pawn two squares. Other names are often given to the different species of gambits, as they vary in the subsequent moves.

MINOR PIECE.—The bishops and knights are called minor pieces.

PASSED PAWN.—Suppose you have a pawn on your king's knight's second square, if your adversary has not any pawn on the king's bishop's, king's knight's, or king's rook's file, your pawn is said to be passed; that is, your pawn cannot be prevented by any of your adversary's *pawns* from reaching the last square on the file. A rook's pawn is passed, if your adversary has no pawn on that rook's file, nor on the adjoining knight's file.

TO QUEEN A PAWN, OR TO ADVANCE A PAWN TO QUEEN.—This is said of a pawn that reaches the last square of the file on which it stands, when it may assume the power of a queen, &c. See the twenty-first law.

STALEMATE.—When your king, without being attacked,

is in such a position that you cannot move him without exposing him to be taken by your adversary, and you have no other piece or pawn that you can move, your king is said to be stalemated, or in a stale, and the game is drawn agreeably to the twenty-third law.

To TAKE EN PASSANT.—This is a phrase applied to a pawn that is moved two squares; if it passes over a square that is attacked by one of your adversary's pawns, he has the privilege of stopping it in its progress over that square, and of taking it as if it had moved only one square: for example, place a white pawn on the white king's second square, a black pawn ou the black queen's fifth square, and another black pawn on the black king's bishop's fifth square; the white pawn may be played either one or two squares, at the option of the player; if he move it one square, it is evident that the player of the black may take it with either of his pawns; but if he move it *two* squares, the player of the black has the privilege of taking it as if it had only moved one square, because it passes over a square which is attacked by one of his pawns, viz., the white king's third square. This privilege ceases, however, after the next move of the black. Observe, no such privilege exists for any of the pieces, it applies only to the pawns.

CHAPTER IV.

ON THE RELATIVE VALUE OF THE PIECES AND PAWNS.

A PAWN is of less value than any of the pieces, the centre pawns, or the king's, queen's, and bishop's, are of more value than the others.

A bishop is equal to rather more than three pawns.

A knight is of equal value with the bishop.

A rook is equal to a bishop and two pawns, or a knight and two pawns.

A queen is equal to two rooks and a pawn.

These values are to be understood at the beginning of the game; towards the end of the game, the queen is of less value, and the rook of more; the pawns also increase much in value, two pawns being often better than a knight at the end of a game.

CHAPTER V.

LAWS OF THE GAME.

No. 1.

THE chess board must be so placed, that each player has a white corner square on his right-hand: if it be improperly placed, and *four* moves on each side have not been played, either party may insist on the board being properly placed and the game recommenced.

No. 2.

If a piece or pawn be not on its proper square, the mistake may be rectified, provided *four* moves have not been played on each side, but not otherwise.

No. 3.

If a player forget to place all his pieces or pawns on the

board, he may add those forgotten, provided each party have not played *four* moves, but not otherwise.

No. 4.

If a player engage to give his adversary the odds of a piece, pawn, &c., and shall forget to remove that piece or pawn from the board before *four* moves have been played by each party, he shall be compelled to finish the game with the pieces and pawns he has on the board; and though he should checkmate his adversary, the game shall be considered as *drawn*. But if he discover the mistake *before* the four moves have been played, he shall be at liberty to remove the piece, &c., and begin the game again.

No. 5.

When no odds are given, the players must draw lots for the first move, which belongs alternately to each player. If the game be *drawn*, the player who began that game, has the first move of the next.

No. 6.

He who gives the odds of a piece, has the right of moving first. N.B. Whenever a pawn is given, it is always the king's bishop's pawn.

No. 7.

If a player touch a piece or pawn, he must play it, unless at the moment of touching he say " J'adoube" (a French expression, meaning, I arrange or replace).

No. 8.

While a player *holds* the piece which he has touched, he may play it where he likes; but after *quitting it*, he cannot recal the move.

No. 9.

If a player touch any of his adversary's pieces or pawns without saying " J'adoube," he may be compelled to take that piece if it can be taken, or to move his king at the option of his adversary; but if the piece cannot be taken, nor the king moved, no penalty can be inflicted.

No. 10.

If a player should move one of his adversary's pieces, he may be compelled to take it if it can be taken; to replace it where it stood, or to let it remain on the square to which he moved it.

No. 11.

If a player should take any of his adversary's pieces with one of his own that cannot take it *without a false move*, his

antagonist has the option of compelling him to take it with a piece that can capture it *without a false move*, or to move his own piece which he touched.

No. 12.

Should a player capture one of his own pieces with another, his adversary has the option of compelling him to move either of the two.

No. 13.

A player who makes a *false move*, that is, moves a piece or pawn to a square that is *not within its power*, exposes himself to the infliction of one of the following penalties at the choice of the adversary, viz., to let the piece remain on the square to which he played it; to move it to a square within its power, or to replace the piece where it stood, and *move his king* instead of that piece.

No. 14.

If a player should move *twice* instead of once, his adversary has the choice of annulling the second move or not.

No. 15.

When a pawn is moved two squares, and passes over a square attacked by one of the adversary's *pawns*, it may be

taken by that pawn "en passant:" for example, suppose white has a pawn at his queen's bishop's fifth square, and black has queen's knight's pawn unmoved; if black play that pawn *two* squares, he passes over a square attacked by the white pawn (viz., the black queen's knight's third square), and white has the option of suffering the pawn to be played two squares or of taking it; but if he take, it must be as if black had played it one square only, and in that case, white would take off the black pawn, and place his own on the black queen's knight's third square.

No. 16.

The king is not allowed to castle in four cases: first, if he has been moved; secondly, if he is in check; thirdly, if he passes over a square attacked by one of his adversary's pieces or pawns; and fourthly, if the rook with which he attempts to castle has been moved. If a player castles in any one of these cases, his adversary may allow the move to remain, or the pieces to be replaced, and the king or rook to be moved at the option of the said adversary.

No. 17.

If a player touch a piece or pawn which he cannot move without leaving his king in check, his adversary may compel

him to move his king; but if the king cannot be moved, no penalty can be inflicted.

No. 18.

When a player attacks his adversary's king, he must give notice of it by saying "*check*;" if he neglect to say "*check*," his adversary is not obliged either to move his king or interpose a piece, &c., he may move any piece without attending to the check.

The player who checked *without* giving notice of it, can derive no advantage from the circumstance; for if he should on the next move attack one of his adversary's pieces, and say "*check*," expecting to capture that piece, the player whose king is in check may put back the moves made after the check was given, and then move his king out of check, or interpose a piece, &c.

No 19.

If the king has been in check for two or more moves, and it cannot be ascertained how it *first* occurred, the player whose king is in check, must, as soon as he perceives it, recal his last move, and instead of it, free his king from the check. But if it can be ascertained how the check occurred then all the moves after the check was given, must be put back.

No. 20.

If a player should say "*check,*" *without attacking the king*, and his adversary should in consequence move his king, or touch a piece to interpose, &c., *he is at liberty to recal his last move*, provided he perceives that his king is *not* in check, previous to his adversary's moving.

A player who says "check," is not, in consequence, compelled to give check.

No. 21.

When a pawn has reached its *eighth* square, or *any square on the rank of the opponent's pieces* (in other words when it has reached the extremity of the board), it immediately assumes the power of a queen, rook, or any other piece the player chooses.

No. 22.

Towards the end of the game, if one of the players remain with a queen against a rook; with a rook and a bishop against a rook; with both bishops; with a knight and a bishop against a king, &c., he must checkmate his adversary in *fifty moves on each side at most*, to commence from the moment his adversary declares he shall count the moves; if at the expiration of the fifty moves, the checkmate be not given, the game must be considered as drawn. It is to be understood that if the player remain with a piece or pieces that can checkmate with

more ease than the above, the same law holds good. But if a player agree to checkmate with a *particular piece or pawn*, or on a *particular square*, or engages to *force* his adversary to *stalemate*, or to *checkmate him*, he is not restricted to any number of moves.

No. 23.

When either king is *stalemated* the game is *drawn*.

No. 24.

If your adversary make a false move, castle improperly, &c., you must take notice of such irregularity before you move, or even touch a piece, or you are no longer allowed to inflict any penalties.

No. 25.

Should any new situation occur, respecting which there is no law; in order to prevent disputes, the players must refer the point in question to the most skilful and *disinterested bystanders*, and their decision must be considered as *conclusive*.

CHAPTER VI.

ON THE POWER OF THE PIECES AND PAWNS.

ALL the pieces except the rook,have less power on the sides and corners of the board than in the middle.

A piece is said to attack and defend all the squares to which it may be played.

THE KING.—In the middle of the board the king can be played to eight squares; on the sides, to five; and in the corners, to three squares only.

It is evident that one king cannot attack the other, because by so doing, he puts himself *en prise* of the adversary's king, which, by the law of the game, he is not allowed to do.

THE QUEEN.—The queen is the most powerful of all the pieces; for in the middle of the board, for example, from her own fourth or fifth squares, or from the king's fourth or

fifth squares, she can be played to twenty-seven squares; nearer the side of the board, to twenty-five; and from the side to twenty-one squares. Whenever she is attacked by any piece, except the knight, she also attacks that piece.

The adverse king can never approach nearer to her than within a knight's move.

THE ROOK.—Next in value to the queen comes the rook, which, wherever it may be placed, commands fourteen squares.

THE BISHOP.—In the middle of the board the bishop may be played to thirteen squares; towards the side, to eleven or nine; and on the side, to seven squares.

THE KNIGHT.—In the middle of the board the knight may be played to eight squares; near the sides, to six; on the sides, to four; and in the corners, to two squares.

It is the only piece that is allowed to play over others, consequently no piece can interpose when it attacks.

THE PAWN.—The pawn has the least power, attacking and defending two squares only every where, except on the side of the board, where it is limited to one square only. Unlike the pieces, the pawn moves in one direction, but takes in another; therefore it defends those squares to which it cannot be moved, except for the purpose of capturing; there is also this great difference between a piece and a pawn, the

former always retaining its original rank of queen, rook, &c.; whereas the latter, when it has reached the adversary's royal line (that is, the side of the board where all the adversary's pieces are originally placed), may be promoted to the rank of any piece the player chooses (of course, excepting the king, of which each player can never have more than one).

The knight and bishop are considered of equal value, much depending on the position of the other pieces and pawns; two bishops are, however, stronger than two knights, for two bishops can checkmate, which two knights cannot.

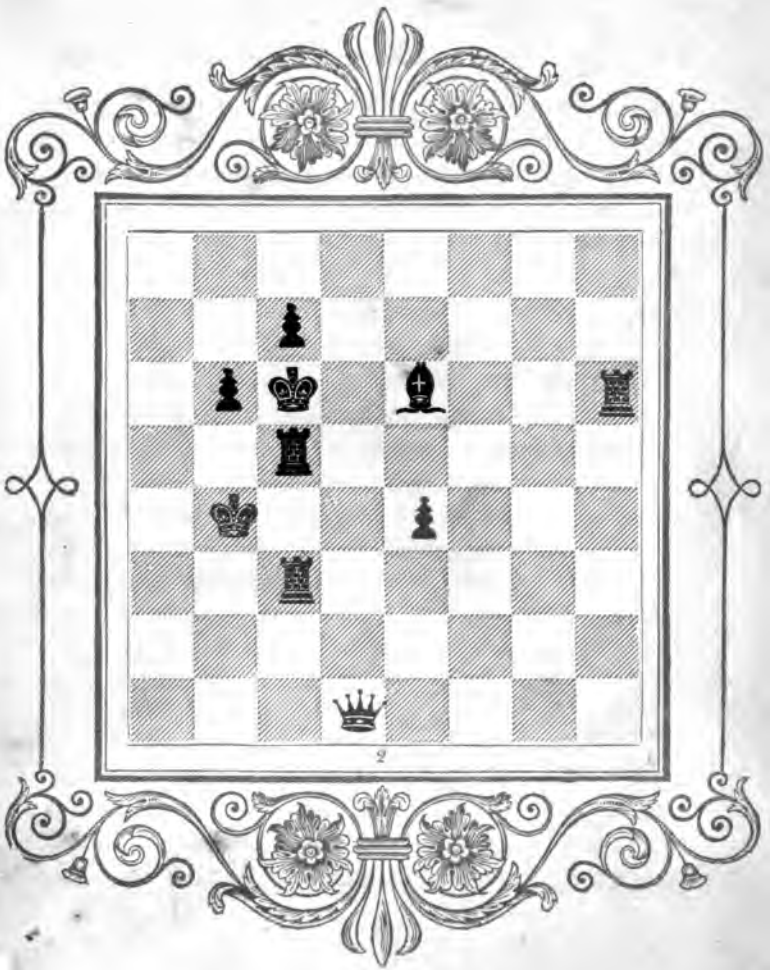
CHAPTER VII.

ON CHECKMATES.

THE object of each player is to checkmate the adversary's king. To effect this, you must so attack the king with one or more pieces, that he cannot take the piece that attacks him, nor move the king out of danger, nor interpose any piece between the king that is attacked and the piece that attacks. In short, if he cannot prevent his adversary from taking the king the next move, he loses the game, and the king is said to be checkmated. The following is a very simple checkmate; place the pieces thus:

The black king at his own square.
The white king at his sixth square.
The white queen at black queen's rook's square.

In this position the black king is said to be checkmated. It is evident he cannot take the queen, because she is too far off; neither can he interpose any piece, nor can he move the



king out of danger, for the three squares in front of him are guarded by the white king, and all the other squares to which he might move are guarded by the queen. Here is another checkmate, but not so simple; place the pieces as in the annexed diagram.

In this position if the white begin, he will checkmate by playing queen to her fifth square. It is evident that the king cannot take the queen, because she is defended by the pawn; neither can the king move any where, because all the squares are guarded either by the white knig or queen; nor can the bishop take the queen, because the black king might then be taken by the king's rook; nor can the rook take the queen, because the white queen's rook might then take the king: the black king is consequently checkmated. Recollect that the king must not move into check; that is, into the power of the adversary's pieces, even though that piece cannot move. For example, place the pieces thus:

WHITE.	BLACK.
K. at Q. B. third square.	K. at Q. R. fourth square.
R. at K. B. fifth square.	B. at Q. Kt. fourth square.

I have often been required to determine whether the white king can now be played queen's bishop's fourth square. Beginners often think he can; because, say they, as the black bishop cannot move on account of the rook, he has no

power to take the king, and consequently, the white king does not place himself in the power of the bishop. The law, however, is simple; the king is not permitted to go into the range of any of the adverse pieces or pawns; therefore, the king cannot, in the above position, be played to queen's bishop's fourth square. Let us now proceed to a few of the easiest checkmates, which it will be advisable for you to learn before you proceed to a game.

CHAPTER VIII.

CHECKMATE WITH A QUEEN.

THE QUEEN is so powerful a piece, that she does not require the assistance of any other, except the king, to give checkmate. Observe, once for all, that we often say, to checkmate with the queen, the rook, the two bishops, &c., when perhaps, strictly speaking, we ought to say, to checkmate with king and queen, king and rook, &c.; as, however, the kings are never captured at chess, they are of course always on the board; consequently, it is not necessary to name them. The checkmate with the queen cannot be given in the middle of the board; it is absolutely necessary that the king which is to be checkmated should be compelled to move to one of the sides of the board, it matters not which: the king must assist the queen in effecting this.

FIRST POSITION.

WHITE.	BLACK.
K. at his sixth square.	K. at his square.
Q. at Q. Kt. seventh square.	

White having the move, can checkmate in four ways; by playing queen to adversary's queen's rook, queen's knight, or queen's bishop's square, or by moving her to king's seventh square; in each instance, the black king is checkmated. Suppose the white king were at king's bishop's sixth square, the checkmate can still be given, but only on two squares, namely, at king's seventh square as before, and also at adversary's queen's bishop's square; but on no other, as you will find if you try.

SECOND POSITION.

WHITE.	BLACK.
K. at his fourth square.	K. at his square.
Q. at Q. Kt. seventh square.	

In this position, your queen confines his king to the side of the board; for as your queen commands all the squares on the second rank, it is evident his king cannot quit the first; to move the queen, therefore, would not be good play. All you have to do is, to advance your king to support the queen; for, as I have before observed, the king must assist the queen. You therefore play thus:

WHITE.	BLACK.
1. K. to his fifth square.	1. K. to K. B. square, or (A).
2. K. to B. sixth square.	2. K. to Kt. square, or (B).
3. Q. to K. Kt. 7th sq. checkmate.	

A.

	1. K. to Q. square.
2. K. to his sixth square.	2. K. to his square.
3. Q. to adv. Q. Kt. sq. checkmate.	

B.

	2. K. to his square.
3. Q. to K. 7th sq. checkmate.	

THIRD POSITION.

K. at Q. Kt. sixth square.	K. at K. B. square.
Q. at Q. Kt. square.	

The black king is already on the side of the board; you must therefore endeavour to keep him there, and you play thus:

WHITE.	BLACK.
1. Q. to K. R. seventh square.	1. K. to his square.

You have now two ways of winning. In the first place:

2. K. to Q. B. sixth square.	2. K. to K. B. square.
3. K. to Q. sixth square.	3. K. to his square.
4. Q. to K. 7th sq. checkmate.	

In the second place:

WHITE.	BLACK.
2. Q. to K. Kt. seventh square.	2. K. to Q. square.
3. Q. to K. B. seventh square.	3. K. to Q. B. square.
4. Q. to Q. B. 7th sq. checkmate.	

This last method is rather curious, as you force him to move his king towards yours.

FOURTH POSITION.

WHITE.	BLACK.
K. at K. B. sixth square.	K. at K. B. square.
Q. at K. B. square.	

In this position you will checkmate in three moves, without moving your king; and for the first move you may play the queen to any square. Suppose,

1. Q. to K. B. fourth square.	1. K. to his square.

You must now be careful where you play your queen, as you might easily give a stalemate instead of a checkmate; for if you were to move the queen to her sixth square, the game would be drawn, as the black king could not be played to any square without going into check; and not being attacked, he would be stalemated. You ought now to play your queen, so as to compel him to return with his king to king's bishop's square; therefore,

WHITE.	BLACK.
2. Q. to her second; her fourth; or to Q. B. seventh square.	2. K. to K. B. square.
3. Q. to adv. Q. sq. checkmate.	

Suppose black had played otherwise; for example:

WHITE.	BLACK.
1. Q. to K. B. fourth square.	1. K. to K. Kt. square.

If you play queen to king's rook's sixth square, you stalemate him; therefore,

2. Q. to K. R. 2d, or K. R. 4th sq.	2. K. to K. B. square.
3. Q. to adv. K. R. sq. checkmate.	

When the black king is not on one of the sides of the board, it is more difficult to win; for example:

FIFTH POSITION.

WHITE.	BLACK.
K. at his square.	K. at his sixth square.
Q. at her square.	

In this position, your first object is to force the king to the side of the board; you therefore play,

1. Q. to her fifth square.	1. K. to K. B. fifth square.
2. K. to B. second square.	2. K. to K. Kt. fifth square.
3. Q. to K. fifth square.	

If he play to king's rook's sixth square, you checkmate

him by playing queen to king's rook's fifth square, or king's knight's third square; therefore,

WHITE.	BLACK.
	3. K. to K. R. fifth square.
4. K. to K. B. third square.	4. K. to K. R. sixth square.
5. Q. to adv. K. R. sq. checkmate.	

You might also have checkmated on two other squares.

SIXTH POSITION.

WHITE.	BLACK.
K. at his square.	K. at his third square.
Q. at her square.	
1. K. to K. B. second square.	1. K. to his second square.
2. K. to K. B. third square.	2. K. to his third square.
3. K. to K. B. fourth square.	3. K. to K. B. third square.
4. Q. to her seventh square.	4. K. to K. Kt. third square.
5. Q. to K. seventh square.	5. K. to R. third square.

You would stalemate him if you were to play queen to king's bishop's seventh square; the proper move is,

6. K. to K. B. fifth square.	6. K. to R. fourth square.
7. Q. checkmates.	

I think you can now checkmate from any part of the board with the queen: we will therefore proceed to the checkmate with both rooks.

CHAPTER IX.

CHECKMATE WITH TWO ROOKS.

THIS checkmate is very easy, you do not even require the assistance of the king; but the mate may often be given quicker with his assistance.

FIRST POSITION.

WHITE.	BLACK.
K. at K. R. square.	K. at Q. R. seventh square.
K. R. at K. Kt. square.	
Q. R. at K. B. square.	
1. K. R. to K. Kt. second sq. ch.	1. K. to Q. R. sixth square.
2. Q. R. to K. B. third square, ch.	

Black king cannot play back, because the king's rook guards the whole of that rank; therefore,

WHITE.	BLACK.
	2. K. to Q. R. fifth square.
3. K. R. to K. Kt. fourth sq. ch.	3. K. to Q. R. fourth square.
4. Q. R. to K. B. fifth sq. ch.	4. K. to Q. R. third square.
5. K. R. to K. Kt. sixth sq. ch.	5. K. to Q. R. second square.
6. Q. R. to K. B. seventh sq. ch.	6. R. to Q. R. square.
7. K. R. to adv. K. Kt. sq. checkmate.	

The alternate play of the rooks forces the black king to go back a step every move. He might, however, have given a little more trouble by playing differently: for example, replace the pieces, and play,

WHITE.	BLACK.
1. K. R. to K. Kt. second sq. ch.	1. K. to Q. Kt. sixth square.
2. Q. R. to K. B. third sq. ch.	2. K. to Q. B. fifth square.
3. K. R. to K. Kt. fourth sq. ch.	3. K. to Q. fourth square.
4. Q. R. to K. B. fifth sq. ch.	4. K. to his third square.

If you were now to play king's rook as you did before, he would take your queen's rook; you therefore play the latter away, thus:

5. Q. R. to Q. R. fifth square.	5. K. to K. B. third square.

Still you cannot check with king's rook at king's knight's sixth square, because he would take it; you therefore play,

6. K. R. to Q. Kt. fourth square.	6. K. to his third square.
7. K. R. to Q. Kt. sixth square, ch.	7. K. to Q. second square.
8. Q. R. to its seventh square, ch.	8. K. to Q. B. square.

White cannot checkmate with king's rook at adversary's queen's knight's square, because black would take it; therefore,

WHITE.	BLACK.
9. K. R. to Q. Kt. seventh square.	9. K. to Q. square.
10. Q. R. to adv. Q. R. sq. chkmate.	

The checkmate may, however, be given in a shorter way; thus:

WHITE.	BLACK.
1. Q. R. to Q. Kt. square.	1. K. to Q. R. sixth square.
2. K. R. to adv. K. Kt. square.	2. K. to Q. R. seventh square.
3. K. R. to adv. Q. Kt. square.	3. K. to Q. R. sixth square.
4. K. R. to adv. Q. R. square, or	
5. Q. R. to its sq. checkmate.	

Even this is not the shortest method of winning; for example:

WHITE.	BLACK.
1. Q. R. to K. B. third square.	1. K. to Q. Kt. seventh square.
2. K. R. to K. Kt. second square, ch.	2. K. to adv. Q. B. square.
3. Q. R. to K. B. sq. checkmate.	

I shall give you only one position more.

SECOND POSITION.

WHITE.	BLACK.
K. at his fourth square.	K. at his third square.
Q. R. at its fourth square.	
K. R. at K. third square.	

In this position you can checkmate in three moves, without moving the king; for example:

WHITE.	BLACK.
1. Q. R. to its seventh square.	1. K. to K. B. third square (A).
2. K. R. to K. Kt. third square.	2. K. to his third square.
3. K. R. to K. Kt. 6th sq. chkmate.	

A.

	1. K. to Q. third square.
2. K. R. to Q. B. third square.	2. K. to his third square.
3. K. R. to Q. B. 6th sq. chkmate.	

Observe the object of these moves; the first is to prevent his king from moving back, the king is therefore confined to the rank on which he is, and the move of the rook has made that rank an artificial side of the board; the second move is played to compel the king to return to his third square, and is the only method to enable you to checkmate the next move. In this position your king is of great use.

CHAPTER X.

CHECKMATE WITH ONE ROOK.

This is a much more difficult mate than those we have had; a little attention, however, will soon enable you to comprehend it.

Previous to giving the checkmate, it is necessary (as was the case with the checkmate of the queen) to force the adverse king to one of the sides of the board; and your own king must also be within one square of the adversary's before you can win. By playing over the following situations, you will soon be able to give this checkmate from any part of the board.

FIRST POSITION.

WHITE.	BLACK.
K. at his sixth square.	K. at his square.
R. at K. R. square.	

In this position, the white having to play, checkmates the black by playing the rook to adverse king's rook's square; it is evident the king cannot move any where without being taken, he is therefore checkmated. It is absolutely necessary that your king should be opposite his, with one square only between; for if your king, for example, were at queen's sixth square when you check with the rook, black could play king to king's bishop's second square. If, in this position, black were to begin, you would be able to checkmate him in two moves; for example:

BLACK.	WHITE.
1. K. to Q. square.	1. R. to Q. B. square.
2. K. to his square.	2. R. to adv. Q. B. sq. checkmate.

Or,

1. K. to K. B. square.	1. R. to K. Kt. square.
2. K. to his square.	2. R. to adv. K. Kt. sq. checkmate.

You will observe, that in both these cases all you have to do is, so to play your rook, that he is compelled to move his king back to his own square, and this is easily done by playing it to one file *beyond* that to which the black king is played; that is, when he plays the king to the queen's file (or to queen's square), you play the rook to the queen's bishop's file; but if he plays the king to the king's bishop's

file, then you play the rook to the king's knight's file, as above.

SECOND POSITION.

WHITE.	BLACK.
K. at K. Kt. sixth square.	K. at K. R. square.
R. at Q. R. square.	

White, by playing rook to adverse queen's rook's square, checkmates. In this position, though there is only one square between the two kings, yet they are not *exactly* opposite. This is not of consequence, when the black king is in the corner; away from the corner, they must be *exactly* opposite. In the present position, it is of no consequence whether your king be at king's knight's sixth square, or king's rook's sixth square: the rook gives checkmate in both cases.

THIRD POSITION.

WHITE.	BLACK.
K. at Q. fifth square.	K. at Q. square.
R. at K. R. third square.	

Suppose the white begin,

1. K. to Q. sixth square.	1. K. to his square.

Your first move was an obvious one, as it confines his king to the side of the board; the next is rather more difficult. All you have to do is, to compel him to return to the queen's

square; this is effected by playing the rook to one file *beyond* that on which his king is placed; for example:

WHITE.	BLACK.
2. R. to K. B. third square.	2. Is compelled to play K. to Q. sq.
3. R. to adv. K. B. sq. checkmate.	

If, on the first move, he had played his king to queen's bishop's square, you would have moved your rook one file beyond, to queen's knight's third square, compelling him to return, and then have checkmated him with rook at adverse queen's knight's square.

Replace the pieces, and let the black begin.

BLACK.	WHITE.
1. K. to Q. B. second sq. (A). (B).	1. R. to Q. Kt. third square.
2. K. to Q. second sq. (C). (D).	2. R. to Q. Kt. seventh square, ch.
3. K. to Q. B. sq. (E). (F).	3. R. to K. R. seventh square.
4. K. to Q. sq. (G).	4. K. to his sixth square.
5. K. to Q. B. square.	5. K. to Q. sixth square.
6. K. to Q. Kt. square.	6. K. to Q. B. sixth square.
7. K. to R. square.	7. K. to Q. Kt. sixth square.
8. K. to Kt. square.	8. R. to adv. K. R. sq. checkmate.

Let us examine these moves.

As the black king cannot be checkmated unless he be on the side of the board, it was evidently good play for him to quit it on the first move; he might have played to queen's second or king's second square, these we will examine pre-

sently: your first move compels him to go at once to the side, or to move as the best, king to queen's second square; by checking with the rook on the second move, you clearly force him to go to the side, he chooses the queen's bishop's square as the best; your third move still confines his king to the side; his fourth move is the best he has, and you play your king to his sixth square (and not to queen's sixth square), compelling him to play king to queen's bishop's square; for if, instead, he were to play to king's square, you would at once checkmate him with the rook at adversary's king's rook's square; for the same reason, you then play king to queen's sixth square, obliging him to go to queen's knight's square, and so on, until at last he is forced to play opposite your king. I shall now give you the various moves he might have made; but without comment, as I think you will be able to discover the reasons yourself.

A.

BLACK.	WHITE.
1. K. to Q. second square.	1. R. to K. R. seventh square, ch.
2. K. to his square.	2. K. to his sixth square.
3. K. to Q. square.	3. R. to K. Kt. seventh square.
4. K. to B. square.	4. K. to Q. sixth square.
5. K. to Kt. square.	5. K. to Q. B. sixth square.
6. K. to R. square.	6. K. to Q. Kt. sixth square.
7. K. to Kt. square.	7. R. checkmates.

B.

BLACK.	WHITE.
1. K. to his second square.	1. R. to K. B. third square.

If he play king to queen's second square, you should check him with the rook, and then proceed as in the first method of play. But if he play

2. K. to Q. square.	2. K. to Q. sixth square.
3. K. to his square.	3. R. to K. B. square.
4. K. to Q. square.	4. R. checkmates.

C.

2. K. to Q. B. square.	2. K. to Q. sixth square.
3. K. to Q. square.	3. R. checkmates.

D.

2. K. to Q. square.	2. K. to Q. sixth square.
3. K. to his square, or K. to B. sq.	3. R. to K. B. third square, or R. to Q. Kt. second square.
4. K. to Q. square.	4. R. checkmates.

E.

3. K. to Q. square.	3. K. to Q. B. sixth square.

If he play king to queen's bishop's square, you will checkmate him in three moves, by playing your rook to queen's knight's fifth square, king's fifth square, and adversary's king's square; therefore,

4. K. to his square.	4. K. to Q. sixth square.
5. K. to K. B. square.	5. K. to his sixth square.

BLACK.	WHITE.
6. K. to Kt. square.	6. K. to B. sixth square.
7. K. to R. square.	7. K. to Kt. seventh square.
8. K. to Kt. square.	8. R. checkmates.

F.

3. K. to his square.	3. K. to Q. sixth square.

And the position is the same as the fourth move in (E).

G.

4. B. to Kt. square.	4. K. to Q. B. sixth square.
5. K. to R. square.	5. K. to Q. Kt. sixth square.
6. K. to Kt. square.	6. R. checkmates.

FOURTH POSITION.

WHITE.	BLACK.
K. at Q. R. square.	K. at K. B. square.
R. at K. R. square.	

In this position, as his king is already on the side of the board, you should endeavour to keep him there, consequently you play,

1. R. to K. R. seventh square.	1. K. to Kt. square.
2. R. to Q. R. seventh square.	2. K. to R. square.

All you have to do now is to bring up the king.

3. K. to Kt. second square.	3. K. to Kt. square.
4. K. to B. third square.	4. K. to B. square.
5. K. to Q. fourth square.	5. K. to his square.
6. K. to Q. fifth square.	6. K. to Q. square.

WHITE.	BLACK.
7. K. to B. sixth square.	7. K. to his square.
8. K. to Q. sixth square.	8. K. to B. square.
9. K. to his sixth square.	9. K. to Kt. square.
10. K. to B. sixth square.	10. K. to R. square.
11. K. to Kt. sixth square.	11. K. to Kt. square.
12. R. checkmates.	

FIFTH POSITION.

WHITE.	BLACK.
K. at his square.	K. at his sixth square.
R. at K. R. square.	

The best method of giving this checkmate is, not to force his king all the way back to the side of the board, which would compel your king to follow his, but rather to keep his king near yours in the following manner:

1. R. to K. R. fourth square.	1. K. to K. B. sixth square (A).
2. K. to Q. second square.	2. K. to Kt. sixth square.
3. R. to Q. R. fourth square.	3. K. to K. B. sixth square.
4. R. to Q. Kt. fourth square.	4. K. to to K. B. seventh square.
5. R. to K. B. fourth square, ch.	5. K. to Kt. sixth square.
6. K. to his third square.	6. K. to Kt. seventh square.
7. R. to K. Kt. fourth square, ch.	7. K. to R. sixth square.
8. K. to B. third square.	8. K. to R. seventh square.
9. R. to K. R. fourth square, ch.	9. K. to adv. Kt. square.
10. R. to K. R. third square.	10. K. to adv. B. square.
11. R. to K. R. square, checkmate.	

A.

	1. K. to Q. sixth square.
2. K. to B. second square.	2. K. to B. sixth square.

WHITE.	BLACK.
3. K. to his second square.	3. K. to B. seventh square.
4. R. to Q. B. fourth square, ch.	4. K. to Kt. sixth square.
5. K. to Q. third square.	5. K. to Kt. seventh square.
6. R. to Q. Kt. fourth square, ch.	

If he play king to adversary's queen's bishop's square, you checkmate him in two moves without moving the king; if he play

	6. K. to R. sixth square.
7. K. to Q. B. third square.	7. K. to R. seventh square.
8. R. to Q. Kt. fifth square.	8. K. to adv. R. square.
9. K. to Q. B. second square.	9. K. to R. seventh square.
10. R. checkmates.	

For the various other and more difficult checkmates, I refer you to my First and Second Series of Lessons.

CHAPTER XI.

A KING AND PAWN AGAINST A KING.

BEFORE proceeding to instruct you how to win the game when you have a king and pawn against your adversary's king, or if you have the king only, how to draw; it will be necessary to teach you what is meant by having or gaining the opposition as it is commonly called: many a game is lost, which would otherwise be drawn, from not understanding how to gain the opposition with the king, and yet it is not by any means very difficult.

FIRST POSITION.

WHITE.	BLACK.
K. at his sixth square.	K. at his square.

In this position it is clear that your king prevents the black from playing his king to the second rank, nor can he

play to that rank if he have to move first, in which case you are said to have the opposition; but if you were to move first, he would have the opposition, and would be able to play to the second rank; for instance:

BLACK.	WHITE.
1. K. to Q. square.	1. K. to Q. sixth square.
2. K. to Q. B. square.	2. K. to Q. B. sixth square.
3. K. to Q. Kt. square, &c.	3. K. to Q. Kt. sixth square.

Or,

1. K. to K. B. square.	1. K. to K. B. sixth square.
2. K. to K. Kt. square, &c.	2. K. to K. Kt. sixth square, &c.

It is evident that his king cannot quit the side of the board, because you always *oppose* him. But suppose you begin

WHITE.	BLACK.
1. K. to Q. sixth square.	1. K. to K. B. second square.

Or,

1. K. to K. B. sixth square.	1. K. to Q. second square.

Here he is able to quit the side of the board, because you were obliged to give up the opposition, having the first move. If it were an object to the black to prevent your king from advancing, he could easily do it if you begin, but not so if he begin; for example:

WHITE.	BLACK.
1. K. to Q. sixth square.	1. K. to Q. square.
2. K. to Q. B. sixth square.	2. K. to Q. B. square, and so on.

But if he begin, you will easily advance

BLACK.	WHITE.
1. K. to Q. square.	1. K. to K. B. seventh square, and afterwards to adv. K. B. square, or K. Kt. square.

Or,

1. K. to K. B. square.	1. K. to Q. seventh square, &c.

The above may be called a close or near opposition; a remote opposition is that in which there are several squares between the two kings: for example, suppose the black king to be at his square, and the white king at his fourth square; here are *three* squares between the kings instead of one, and whoever moves first, loses the opposition.

SECOND POSITION.

WHITE.	BLACK.
K. at his second square.	K. at his square.

Here the opposition is nearly as remote as it can be, there being five squares between the two kings; whoever moves first, cannot play his king to any of the squares between the white king's rook's fifth square and white queen's rook's fifth square,

unless his adversary permits him, neither can he prevent the other from playing to that line: for example, suppose the white begin

WHITE.	BLACK.
1. K. to Q. third square.	1. K. to Q. secondsquare.
2. K. to B. fourth square.	2. K. to B. third square.
3. K. to Q. fourth square.	3. K. to Q. third square.
4. K. to his fourth square, &c.	4. K. to his third square, &c.

It is evident that white cannot advance; it is also equally certain that whatever white may now play, black can advance; for example:

5. K. to B. fourth square.	5. K. to Q. fourth square.

Or,

5. K. to Q. fourth square.	5. K. to B. fourth square.

Suppose the black begin

BLACK.	WHITE.
1. K. to B. second square.	

If you were to play king to bishop's second square, you would lose the opposition; for example:

	1. K. to B. second square.
2. K. to B. third square.	2. K. to B. third square.
3. K. to B. fourth square.	

It being now your turn to play, you have lost the opposition: instead of playing as above, you ought to have moved as follows, and you would have retained the opposition.

BLACK.	WHITE.
1. K. to B. second square.	1. K. to. B. third square.
2. K. to Kt. third square.	2. K. to Kt. fourth square, &c.

As a general rule, recollect that when the number of squares between the two kings is even, then he who begins first, *gains* the opposition; but if the number be odd, the first player *loses* it.

We shall now proceed to a few easy positions of king and pawn against a king.

FIRST POSITION.

WHITE.	BLACK.
K. at his sixth square.	K. at K. B. square.
P. at K. B. sixth square.	

In this position the winning or drawing the game depends entirely on the first move; if the white begin, he will win: but if the black begin, the game will be drawn. Suppose the white begin

1. P. one square.	1. K. to Kt. second square.
2. K. to his seventh square.	

And afterwards advancing the pawn makes a new queen, and wins easily. Suppose the black begin, he plays

BLACK.
1. K. to his square.

Gaining the opposition, on which depends the fate of the

game; for had he played to knight's square, you would have played king to his seventh square, and afterwards, in two moves, have made a queen of your pawn.

In the first place,

BLACK.	WHITE.
	1. P. one square, ch.
2. K. to B. square.	

If you move to bishop's sixth square, the black is stalemated; if you move to any other square, black takes your pawn: the game is consequently drawn.

In the second place,

	1. K. to his fifth square.
2. K. to B. second square.	2. K. to B. fifth square.
3. K. to B. square.	

If he had played any other move he would have lost, see (A), (B); by playing to king's bishop's square, he is able to gain the opposition should you move the king either to his sixth square or to king's knight's sixth square, without which he could not draw the game.

	3. K. to Kt. sixth square.
4. K. to Kt. square.	4. K. to B. fifth square.

He may play the king back, ready to resume the opposition as before, or he may play the king directly before the pawn; I recommend the latter, because in no way can it be wrong, and it is easier to recollect; therefore,

BLACK.	WHITE.
5. K. to B. second square.	5. K. to his fifth square.
6. K. to B. square.	

Ready to resume the opposition if you should play king to his sixth square; any other move would lose the game, see (C), (D), (E).

	6. K. to his sixth square.

The position is now the same as at the beginning; and black having to move, draws the game in the manner already shown.

A.

3. K. to his square.	3. K. to his sixth square.

You gain the opposition, and whatever he plays, you advance the pawn, and win as before.

B.

3. K. to Kt. square.	3. K. to Kt. sixth square.

If he play king to king's bishop's square, you should advance the pawn; but if he play

4. K. to R. square,

you must not play the pawn, because black would be stale-*mated*; you play

BLACK.	WHITE.
	4. K. to B. seventh square.
5. K. to R. second square.	5. K. to his seventh square; and afterwards, in two moves, the pawn becomes a queen.
	C.
6. K. to Kt. third square.	6. K. to his sixth square.
7. K. to R. second square.	7. K. to his seventh square, and in two moves the pawn becomes a queen.
	D.
6. K. to Kt. square.	6. K. to his sixth square.
7. K. to B. square.	7. P. one square, &c., as before.
	E.
6. K. to his square.	6. K. to his sixth square, gaining the opposition as before.

In the above example you will observe, that when the pawn, on reaching the seventh square does not give check, it wins the game; but if it check, the game is drawn: this is a general rule. This position will also teach you the great advantage of gaining the opposition with your king.

SECOND POSITION.

WHITE.	BLACK.
K. at his fifth square.	K. at K. B. square.
P. at K. B. fifth square.	

In this position, if you have the move you may win, agree-

ably to the general rule, namely, when you can play your king to the *pawn's sixth square*, in front of the pawn (it matters not whether your pawn is one or more squares behind the king), you invariably win; here the pawn's sixth square is the king's bishop's sixth square, you therefore having the move, play as follows:

WHITE.	BLACK.
1. K. to K. B. sixth square.	1. K. to Kt. square.
2. K. to his seventh square.	

and afterwards plays the pawn on to queen. If he had played his king to his own square, you would have moved your king to knight's seventh square, and then the pawn. But if black have the move, he can prevent your ever being able to play your king to the pawn's sixth square, and consequently can draw the game; for example:

1. K. to his second square.	1. K. to B. fourth square.
2. K. to B. third square.	2. K. to Kt. fourth square.
3. K. to B. second square.	3. K. to Kt. fifth square.
4. K. to Kt. second square.	4. P. ch.
5. K. to B. second square.	5. K. to B. fifth square.
6. K. to B. square.	

Any other move loses the game; but here he is able to oppose your king on whichever side of the pawn you play it; for example:

WHITE.	BLACK.
	6. K. to his sixth square.
7. K. to his square.	

If you advance the pawn, it will give check, and the game will be drawn as already explained; if you move the king, he will play to bishop's second square, &c., and also draw the game.

THIRD POSITION.

WHITE.	BLACK.
K. at his fourth square.	K. at K. B. square.
Pawn at K. B. fourth square.	

In this position the game will be drawn, it matters not which party begin: if the white were to move king to his own fifth square, or to king's bishop's fifth square, it is evident black would gain the opposition by playing king to his own second square, or to king's bishop's second square, and afterwards play in the manner already shown. If white were to play the king to any other square, black would play king to bishop's second square, ready to oppose the king to whichever side of the pawn he may be played.

But if the black begin, it is not obvious what his first move ought to be; for if he play king to his second square or to bishop's second square, you will gain the opposition by playing your king to his fifth square, or to king's bishop's fifth

square, and thus win the game, as will presently be proved. If he play king to knight's square, or to knight's second square, he would also lose. See below.

The proper move for the black must evidently be that which will enable him to oppose your king, should you advance it; and the only square from which he can do that is, his king's square. He therefore plays

No. 1.

BLACK.	WHITE.
1. K. to his square.	1. K. to his fifth square.
2. K. to his second square.	2. K. to B. fifth square.
3. K. to B. second square.	3. K. to Kt. fifth square.
4. K. to Kt. second square.	4. P. one square.
5. K. to B. second square.	5. P. one square.
6. K. to B. square.	6. K. to Kt. sixth square.
7. K. to Kt. square.	7. K. to Kt fifth square.
8. K. to B. second square.	8. K. to B. fifth square.
9. K. to B. square.	9. K. to his sixth square.
10. K. to his sq., &c., draws the game.	

No 2.

1. K. to his second square.	1. K. to his fifth square.
2. K. to B. second square.	2. K. to B. fifth square.
3. K. to his second square (A).	3. K. to Kt. sixth square.
4. K. to B. square (B).	

It is evident, according to the general rule, that you can win the game, inasmuch as you can play your king to the

pawn's *sixth* square (king's bishop's sixth square), but it is not absolutely necessary that you should do so, as you may win the game sooner by playing

BLACK.	WHITE.
	4. P. one square.

If he play king to his own or to his second square, you will play king to knight's seventh square, and then advance the pawn to queen; therefore he plays

5. K. to Kt. square.	5. P. one square.
6. K. to B. square.	6. P. one square, and wins.

A.

3. K. to Kt. second square.	3. K. to his sixth square.
4. K. to Kt. square.	4. K. to his seventh square.
5. K. to Kt. second square.	5. P. one square.
6. K. to Kt. square.	6. P. one square, &c.

B.

4. K. to his third square.	4. P. checks.
5. K. to his second square.	5. K. to Kt. seventh square, and afterwards advances the pawn as before.

No 3.

1. K. to Kt. square.

If you were to play king to bishop's fifth square, he would

draw the game by opposing your king at bishop's second square; therefore,

BLACK.	WHITE.
	1. K. to his fifth square.
2. K. to B. square.	2. K. to B. sixth square.
3. K. to his square.	3. P. one square.
4. K. to B. square.	4. K. to his sixth square.
5. K. to his square.	5. Pawn one square.
6. K. to B. square.	6. Pawn one square, and as it does *not* check, you win the game.

A king and either of the rook's pawns cannot win if the adversary's king can be played to the corner, towards which the pawn is proceeding; for example:

FOURTH POSITION.

WHITE.	BLACK.
K. at K. Kt. fifth square.	K. at K. Kt. second square.
P. at K. R. fifth square.	

White to move.

1. K. to B. fifth square.

The easiest way of drawing this game is, to play the king to and from the corner, for whether the pawn check or not, on reaching the seventh square, the game will be drawn; therefore,

WHITE.	BLACK.
	1. K. to R. square.
2. K. to Kt. sixth square.	2. K. to Kt. square.
3. P. one square.	3. K. to R. square.

If you advance the pawn, black will be stalemated; if you play any other move, he will repeat the above moves.

It occasionally happens that the king can draw the game against a rook's pawn, even though he cannot reach the corner; for example:

SEVENTH POSITION.

WHITE.	BLACK.
K. at K. R. sixth square.	K. at K. B. fourth square.
Pawn at K. R. fifth square.	

Black to move.

BLACK.	WHITE.
1. K. to B. third square.	1. K. to R. seventh square.
2. K. to B. second square.	2. K. to adv. R. square.
3. K. to B. square.	3. P. one square.
4. K. to B. second square.	4. K. to R. seventh square.
5. K. to B. square.	

If you play king to knight's third square, he will play king to knight's square, and afterwards to rook's square, &c.; and if

BLACK.	WHITE.
	5. K. to adv. R. square.
6. K. to B. second square.	7. Pawn one square.
7. K. to B. square, and White is stalemated.	

You will observe that the principle of drawing this game, consists in preventing the white from quitting the rook's file, which he never can do without allowing black to play to the corner.

CHAPTER XII.

ON THE VARIOUS BEGINNINGS OR OPENINGS OF GAMES.

THERE are several methods of beginning the game; the following are those which are usually played:

1. THE KING'S BISHOP'S GAME.—This is begun by each party playing his *king's pawn two squares*, and then the first player moves his *king's bishop to queen's bishop's fourth square.*

2. THE KING'S KNIGHT'S GAME.—Each party moves his *king's pawn two squares*, and then the first player moves his king's knight to *king's bishop's third square.*

3. QUEEN'S BISHOP'S PAWN'S GAME.—Each player moves his *king's pawn two squares*, and the first player then moves his *queen's bishop's pawn one square.*

4. KING'S GAMBIT.—Each player moves his *king's pawn two squares*, and the first player then moves his *king's bishop's pawn two squares.*

5. QUEEN'S GAMBIT.—Each player moves his *queen's pawn two squares*, and the first player then moves his *queen's bishop's pawn two squares*.

In ninety-nine games out of a hundred, one of these openings is played; there are others which are occasionally played, such as playing first the *queen's pawn two squares*, and then the *queen's bishop to king's bishop's fourth square;* or beginning with the *queen's bishop's pawn two squares*, and then *queen's knight to queen's bishop's third square;* or beginning with *king's bishop's pawn two squares*, and then *king's knight to king's bishop's third square*.

I shall now proceed to an examination of those five openings which are usually played; first observing that the queen's gambit is not often played, though a safe beginning. None of the games begun with queen's pawn two squares, are so entertaining or attacking as those which are begun by playing the *king's pawn two squares*.

CHAPTER XIII.

FIRST OPENING, OR KING'S BISHOP'S GAME.

FIRST GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.

To begin the game by playing your king's pawn two squares is very proper; the advantage of it consists in giving freedom to your queen and king's bishop. Next to playing this pawn, moving the queen's pawn two squares is the best; all the other pawns are more or less inferior.

2. K. B. to Q. B. fourth square.

This is the best square to which the bishop can be played in the beginning of the game, it attacks the weakest point of

the adversary, viz., the king's bishop's pawn, and is not in the way of any of your own pieces. The best move for the black is also to play his king's bishop to queen's bishop's fourth square, as follows:

WHITE.	BLACK.
	2. K. B. to Q. B. fourth square.
3. Q. B. P. one square.	3. Q. to K. second square.

Instead of playing queen's bishop's pawn, you might have made a very attacking move by playing queen to king's rook's fifth game. See the first game of the defence. The object of moving the queen's bishop's pawn, is to enable you to advance queen's pawn two squares, it being always desirable to have your pawns well established in the centre of the board. Black moves his queen to king's second square, to prevent you from moving the queen's pawn two squares, the consequence of doing which would be as follows:

4. Q. P. two squares.	4. P. takes P.
5. P. takes P.	5. Q. takes P. and checks.
6. Q. B. to K. third square.	6. K. B. to Q. Kt. third square.

Black has won a pawn

Instead of playing queen to king's second square, black had two other ways of playing, viz.,

Queen's knight to queen's bishop's third square (see the second game); king's knight to bishop's third square (see the third game). We shall suppose you now to play

WHITE.	BLACK.
4. K. Kt. to B. third square.	4. Q. P. one square.

The best place for the king's knight in the beginning of the game, is the king's bishop's third square, attacking the adverse king's pawn. Black moves his queen's pawn in order to free his queen's bishop.

5. K. castles.	5. K. Kt. to K. B. third square.

For the method of castling, see page 9. It is generally good play to castle soon, and usually better to castle on the king's than on the queen's side. Black plays his knight to enable him to castle; instead of it, he might have played queen's bishop to king's knight's fifth square, or queen's knight to queen's bishop's third square.

6. Q. P. two squares.	6. K. B. to Q. Kt. third square.

Having castled, you may play the queen's pawn two squares with safety; because if he were to exchange pawns, and afterwards take your king's pawn with his queen, he would not check your king as he did on the fourth move.

It would have been quite as good play to have moved the queen's pawn one square only. Black plays quite right in not taking your queen's pawn, because you would have retaken with your queen's bishop's pawn attacking his king's bishop, and compelling him to move it, you would then have two pawns in the centre, and he only one.

The game is now quite equal; your next move may be either queen's bishop to king's knight's fifth square, or king's bishop to queen's third square.

SECOND GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. to Q. B. fourth square.	2. K. B. to Q. B. fourth square.
3. Q. B. P. one square.	3. Q. Kt. to Q. B. third square.
4. Q. P. two squares.	4. P. takes P.
5. K. B. takes K. B. P. ch.	5. K. takes B.
6. Q. to K. R. fifth sq. ch.	6. K. Kt. P. one square.
7. Q. takes K. B.	7. Q. P. one square.
8. Q. to Q. Kt. fifth square.	

The above moves prove that playing queen's knight to bishop's third square, does not prevent you from advancing queen's pawn two squares on the fourth move. If he had not taken your bishop with his king, you would still have had the best of the game, having prevented him from castling;

for according to the laws, the king cannot castle after having once moved.

THIRD GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. to Q. B. fourth square.	2. K. B. to Q. B. fourth square.
3. Q. B. P. one square.	3. K. Kt. to B. third square.

Black's third move is very commonly played; it is, however, far from being so good a move as queen to king's second square.

4. Q. P. two squares.

We shall now suppose black to play one of the two following moves, viz.,

1. K. B. to Q. Kt. third square.
2. K. P. takes P.

No. 1.

WHITE.	BLACK.
	4. K. B. to Q. Kt. third square.
5. Q. P. takes P.	5. K. Kt. takes K. P.
6. K. B. takes K. B. P. ch.	

FIRST DEFENCE.

6. K. takes K. B.

7. Q. to Q. fifth square, ch.	7. K. to his square.
8. Q. takes K. Kt.	

You have gained a pawn with a better position.

SECOND DEFENCE.

WHITE.	BLACK.
	6. K. to his second square.
7. Q. to her fifth square.	

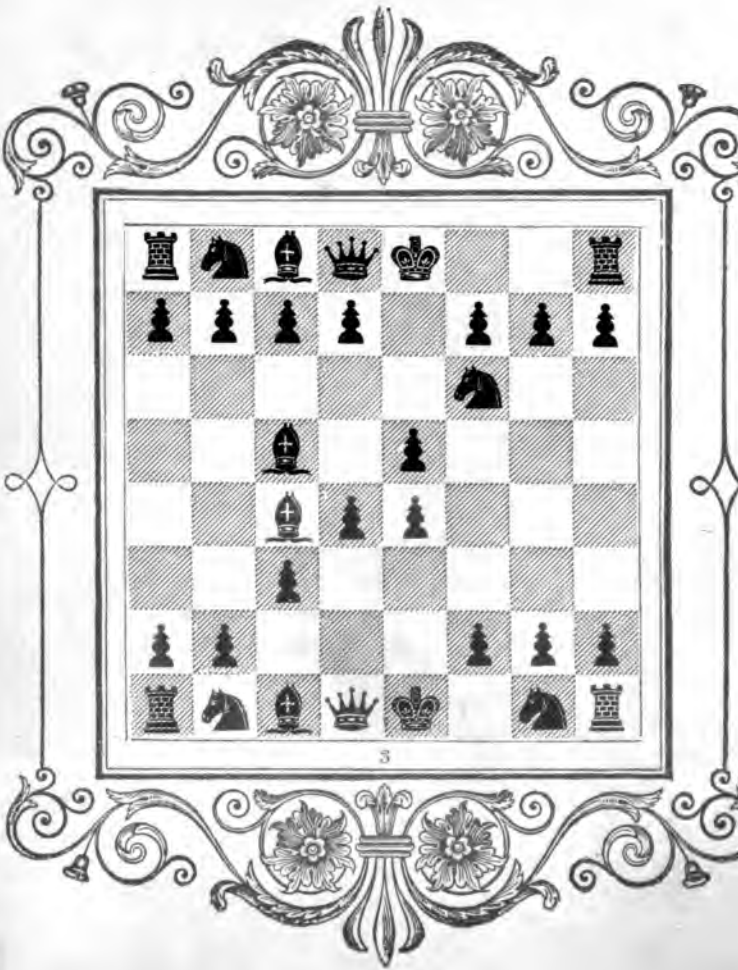
If he take king's bishop's pawn with king's knight, he will lose his queen by your checking him with queen's bishop; therefore,

	7. K. B. takes K. B. P. ch.
8. K. to his second square.	8. K. B. takes Kt.
9. R. takes B.	9. K. R. to B. square.
10. K. R. to B. square.	

Black must lose the game; for if he remove the knight, you win the queen as before: if he play queen's bishop's pawn one square, you take his knight, and he cannot take your bishop on account of the check with queen's bishop.

THIRD DEFENCE.

	6. K. to B. square.
7. Q. to K. B. third square.	7. K. Kt. to its fourth square. This is the best move.
8. Q. B. takes Kt.	8. Q. takes B.
9. K. B. to Q. fifth square, ch.	9. K. to his square.



3

WHITE.	BLACK.
10. Q. to K. B. seventh sq. ch.	10. K. to Q. square.
11. K. B. P. two squares.	

You have gained a pawn and a good position.

No. 2.

Diagram No. 3.

4. K. P. takes P.

5. K. P. one square.

FIRST DEFENCE.

	5. K. Kt. to K. fifth square.
6. K. B. takes K. B. P. ch.	6. K. takes B.
7. Q. to K. B. third square, ch.	7. K. to his square.
8. Q. takes Kt. and your position is superior to his.	

SECOND DEFENCE.

	5. Q. P. two squares.
6. P. takes Kt.	6. P. takes B.
7. P. takes K. Kt. P.	7. K. R. to Kt. square.
8. Q. to Q. R. fourth sq. ch.	8. Q. Kt. to B. third square.
9. Q. takes P., and you have the best of the game.	

You might also on the sixth move have played king's bishop to queen's knight's third square, and afterwards have taken queen's pawn with queen's bishop's pawn.

THIRD DEFENCE.

WHITE.	BLACK.
	5. Q. to K. second square.
6. Q. B. P. takes P.	6. K. B. checks.
7. K. to B. square.	

This move will appear strange to young players, who will wonder you do not interpose either queen's knight or queen's bishop; it is, however, the only move to give you the best of the game; by playing the king, you compel him to remove king's knight, which he might otherwise have allowed to remain where it was. Now there are only two squares to which his knight can be played, either to its own square or to king's fifth square; if the former, you play king's knight to king's bishop's third square, and his game is much confined, because he cannot move queen's pawn on account of a check from your queen at queen's rook's fourth square, which would win a piece, for if he interposed queen's knight at bishop's third square, to defend king's bishop, you would play queen's pawn one square, winning that knight. We will now suppose that, instead of playing king's knight to its square, he plays

7. K. Kt. to K. fifth square.

8. Q. to K. Kt. fourth square.

If he play king's knight to king's bishop's third square, you must not take it with king's pawn, because he would checkmate you with his queen; but you take king's knight's pawn with the queen, secure of winning either king's rook or king's knight. If he play king's knight to queen's third square, you must not take it on account of the aforesaid checkmate; but you play king's bishop to king's second square, and you take king's knight the next move. The best move for the black is to play

WHITE.	BLACK.
	8. Q. B. P. one square.
9. Q. takes K. Kt.	9. Q. P. two squares.
10. K. B. takes P.	10. P. takes B.
11. Q. takes P.	

Having gained two pawns, you have, of course, the best of the game.

We shall now proceed to the defence of the bishop's game, supposing the black to have the first move.

Defence.

FIRST GAME.

BLACK.	WHITE.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. to Q. B. fourth square.	2. K. B. to Q. B. fourth square.
3. Q. to K. R. fifth square.	

This is the most attacking move that can be made in the beginning of the game. Black threatens to take your king's bishop's pawn with his queen, giving checkmate; this is usually called the scholar's mate; he also attacks your king's pawn with his queen. This attack, strictly speaking, is not good play; there is, however, but little danger attending it, if the subsequent moves be well played. You have a choice of two moves to defend the two points attacked; the first is queen to king's bishop's third square, the objection to which is, that it occupies a square to which your knight may be afterwards played to advantage; to the other move there is no objection, you therefore play

BLACK.	WHITE.
	3. Q. to K. second square.
4. K. Kt. to B. third square.	4. Q. P. one square.
5. K. Kt. to its fifth square.	

Your king's bishop's pawn is now attacked by three pieces; if you defend it by playing king's bishop to king's third square, he will take your bishop with his, and you cannot retake with your pawn on account of the position of his queen. You might defend the king's bishop's pawn by playing king's knight to king's rook's third square, and afterwards castle your king, having a very good game. The best move, however, is to leave the pawn undefended, and play

BLACK.	WHITE.
	5. K. Kt. to K. B. third square.
6. K. B. takes K. B. P. ch.	6. K. to Q. square.
7. Q. to K. R. fourth square.	7. K. R. to B. square.

If he had moved his queen to any other square, you would have won either the knight or bishop by playing king's rook's pawn one square; but you cannot win the piece if he play queen to king's rook's fourth square, because if you attack his knight with king's rook's pawn, he will remove king's bishop, and you cannot take his knight without losing your rook. Having moved your rook to bishop's square, you threaten to take his bishop with it, he therefore plays

8. K. B. to Q. B. fourth square.	8. K. Kt. to its fifth square.
9. Castles.	9. K. B. takes K. B. P. ch.
10. R. takes B.	10. K. Kt. takes R.
11. K. R. P. one square.	11. K. R. P. one square.
12. K. Kt. to B. third square.	12. Q. takes Q.
13. Kt. takes Q.	13. Kt. takes K. P.

Your game is evidently very superior to his. Your eighth move decided the game in your favour, as you attacked his king's bishop's pawn with three pieces, and whatever he had then done, you would have had a fine game by taking king's bishop's pawn.

First Variation, beginning at the sixth move of the black.

DIAGRAM No. 4.

BLACK.	WHITE.
6. Q. takes K. B. P. ch.	6. Q. takes Q.
7. K. B. takes Q. ch.	7. K. to Q. second square.

As he might have taken your queen with his knight, there will be a variation on that move. It is much better for you to play the king to queen's second square, still attacking the bishop, than to queen's square, because he is compelled to remove the bishop or lose a piece by your playing king's rook's pawn one square.

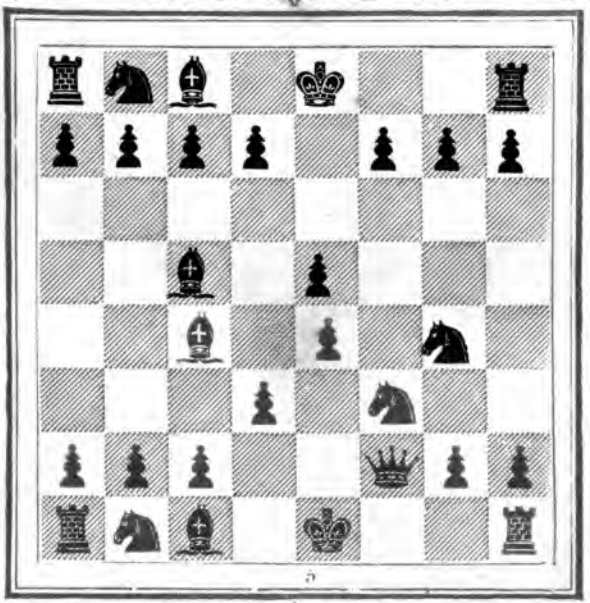
8. K. B. to Q. B. fourth square.	8. K. R. P. one square.
9. K. Kt. to K. B. third square.	9. K. Kt. takes P.

Your position is rather superior to his. If he had played knight to king's bishop's seventh square, attacking your rook, you would have won two pieces for one, by playing rook to king's bishop's square, and afterwards taking the knight.

Second Variation, beginning at the seventh move of the First Variation.

DIAGRAM No. 5.

BLACK.	WHITE.
7. K. Kt. takes Q.	7. K. R. to B. square.
8. K. Kt. to its fifth square.	8. K. R. P. one square.
9. K. Kt. to B. third square.	9. K. Kt. takes K. P.



Your game is much superior to his, as he cannot prevent you from winning a pawn, as you attack king's bishop's pawn with two pieces. Suppose, in order to defend king's bishop's pawn he were to play thus:

BLACK.	WHITE.
10. Castles.	10. K. B. takes K. B. P. ch.

If he move the king, you have clearly a pawn more than he. If he play

11. K. R. takes B.	11. Kt. takes R.
12. K. takes Kt.	12. K. P. one square.

You now win more than a pawn, for as he must lose his knight, you will remain with a rook against a knight.

SECOND GAME.

BLACK.	WHITE.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. to Q. B. fourth square.	2. K. B. to Q. B. fourth square.
3. Q. to K. B. third square.	3. K. Kt. to B. third square.
4. Q. to K. Kt. third square.	

This appears a good move, as the queen attacks two undefended pawns; it will be seen, however, that he cannot take the king's pawn without loss. It is usually bad play to move out the queen in the early part of the game.

BLACK.	WHITE.
	4. Castles.
5. Q. takes K. P.	5. K. B. takes K. B. P. ch.

If he take the bishop, you will check king and queen with the knight; therefore,

6. K. to Q. square.	6. K. R. to K. square.
7. Q. to K. B. fourth square.	7. K. B. takes K. Kt.
8. K. R. takes B.	8. K. R. takes K. P.
9. Q. to K. B. square.	9. Q. P. two squares.

You have evidently by far the best of the game.

THIRD GAME.

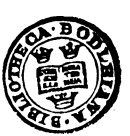
BLACK.	WHITE.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. to Q. B. fourth square.	2. K. B. to Q. B. fourth square.
3. Q. B. P. one square.	3. Q. to K. second square.
4. K. Kt. to K. second square.	4. K. B. takes K. B. P. ch.
5. K. takes B.	5. Q. to Q. B. fourth square, ch.
6. Q. P. two squares.	6. Q. takes B.

Black played ill in moving king's knight to king's second square; he ought to have played it to king's bishop's third square. Many young players think it bad play to move the knight in front of the pawns, and therefore they move king's knight to king's second square; the above moves prove that it is bad play; it is, however, not obvious why the same would

not take place, had the knight been moved to king's bishop's third square. The following moves will show that, had he so played, you would have done wrong to have taken his king's bishop's pawn; for example:

BLACK.	WHITE.
4. K. Kt. to B. third square.	4. K. B. takes K. B. P. ch.
5. K. takes B.	5. Q. to Q. B. fourth square, ch.
6. Q. P. two squares.	6. Q. takes B.
7. K. Kt. takes K. P.	

Black has the best of the position in consequence of his centre pawns. It is evident, in both the above instances, if instead of taking his bishop with your queen, you had first taken queen's pawn with king's pawn, he would have retaken with the queen guarding his king's bishop.



CHAPTER XIV.

SECOND OPENING, OR KING'S KNIGHT'S GAME.

FIRST GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. Kt. to K. B. third square.	

Your knight now attacks his king's pawn, and as he has several methods of defending it, there is great variety in this game. The best move for the black is queen's knight to queen's bishop's third square; but he may play one of the following:

1. K. B. to Q. third square.
2. Q. to K. B. third square.
3. Q. P. one square.
4. K. Kt. to K. B. third square.

We shall suppose black now to play

2. K. B. to Q. third square.

One would naturally suppose this move cannot be good, inasmuch as it prevents the queen's pawn from being played, and consequently confines his pieces. The following moves will show you how to take advantage of it.

WHITE.	BLACK.
3. K. B. to Q. B. fourth square.	3. K. Kt. to B. third square.
4. Q. P. two squares.	4. K. Kt. takes P.

As he might have played queen's bishop's pawn one square on the third move, a variation will be given. Instead of taking your king's pawn, he might have played queen's knight to bishop's third square. See the second variation. If he had taken your queen's pawn (fourth move), you would have won a piece by advancing king's pawn one square.

5. Q. P. takes P.	5. K. B. to Q. B. fourth square.

You might now take his king's bishop's pawn with king's bishop, and on his taking the bishop, play queen to her fifth square, checking and winning king's knight; but it is rather better to play queen to her fifth square, because you threaten checkmate, and you also attack the undefended knight; therefore,

6. Q. to her fifth square.	6. K. B. takes K. B. P. ch.

WHITE.	BLACK.
7. K. to his second square.	7. Castles.
8. Q. takes Kt.	8. K. B. to Q. Kt. third square.

Your game is very superior to his, having won a piece for a pawn; you have besides a very powerful attack; your next move should be king's knight to its fifth square, and afterwards king's rook to king's bishop's square. It was better for you to play king to his second than to queen's square, because you attacked his king's bishop, which was afterwards compelled to move.

First Variation, beginning at the third move of the black.

	3. Q. B. P. one square.
4. Q. P. two squares.	4. P. takes P.
5. Q. takes P.	5. Q. to K. second square.
6. Q. takes K. Kt. P.	6. Q. to K. B. third square.
7. K. B. takes K. B. P. ch.	7. Q. takes B.
8. Q. takes R.	

You have much the best of the game, having gained a rook and two pawns for a bishop. If on the fifth move he had played king's bishop to its square, to defend king's knight's pawn you would have played king's knight to king's fifth square, attacking his king's bishop's pawn. If he had not taken your bishop on the seventh move, you would have won

6

his queen by playing queen's bishop to king's knight's fifth square.

Second Variation, beginning at the fourth move of the black.

DIAGRAM No. 6.

WHITE.	BLACK.
	4. Q. Kt. to Q. B. third square.
5. Q. P. takes P.	5. K. B. takes P. (A).
6. K. Kt. to its fifth square.	6. Castles.
7. K. B. P. two squares.	7. K. B. to Q. fifth square.
8. K. P. one square.	

You have an excellent position; if he were to remove king's knight, you ought to play queen to king's rook's fifth square.

A.

	5. Q. Kt. takes P.
6. Kt. takes Kt.	6. K. B. takes Kt.
7. K. B. P. two squares.	7. K. B. to Q. third square.
8. K. P. one sq., and wins a piece.	

If black, instead of removing his bishop (seventh move), had taken your king's pawn with king's knight, it would not be good play to take his bishop, because he would have a strong attack upon you by checking you with queen at king's

rook's fifth square; you ought to play queen to king's rook's fifth square, and afterwards take the bishop.

SECOND GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. Kt. to B. third square.	2. Q. to K. B. third square.
3. K. B. to Q. B. fourth square.	3. Q. to K. Kt. third square.

Black now attacks two undefended pawns; but he cannot take either of them without loss, as will presently be shown. If on the third move he had played king's bishop to queen's bishop's fourth square, you might castle.

4. Q. P. one square (A).	4. Q. takes K. Kt. P.

You will now now win his queen; for example:

5. K. B. takes K. B. P. ch.

If he take the bishop, you play king's rook to king's knight's square; if he take the rook, you of course win the queen; if he play queen to king's rook's third square, you check king and queen with the knight; therefore,

	5. K. to his second square.
6. K. R. to K. Kt. square.	6. Q. to K. R. sixth square.
7. K. R. to K. Kt. third square.	

As the queen has no place to move to, the best thing the black can do is, to take the rook and afterwards the bishop; but your game would then be far superior to his. I shall now show you that you may leave the king's pawn undefended, and that he cannot take it without loss.

A.

WHITE.	BLACK.
4. Castles.	4. Q. takes K. P.
5. K. B. takes K. B. P. ch.	

It is evident that if he take the bishop, you check king and queen with the knight; therefore,

First Defence.

5. K. to Q. square.

6. K. Kt. takes K. P.

If he were to take the knight, you would win his queen or checkmate him, by playing king's rook to king's square: therefore,

6. K. Kt. to B. third square.

7. K. R. to K. square.

You have evidently the best of the game, having won a pawn and prevented his castling.

Second Defence.

5. K. to his second square.

It would not be good play to take his king's pawn with king's knight because he would take the knight, and on your attacking the queen with the rook, he would take the rook, and then the bishop, winning *three* pieces for the queen, which would be more than an equivalent; therefore,

WHITE.	BLACK.
6. R. to K. square.	6. Q. to K. B. fifth square.
7. K. R. takes P. ch.	7. K. takes B.
8. Q. P. two squares.	8. Q. to K. B. third square.
9. K. Kt. to its fifth square, ch.	9. K. to Kt. third square.
10. Q. to her third square, ch.	

If he play king to rook's third square, you checkmate by playing knight to king's bishop's seventh square; therefore,

	10. K. to R. fourth square.
11. K. Kt. P. two squares, ch.	11. K. takes P., or plays to K. R. fifth square.
12. Q. to K. R. third square, and checkmates.	

THIRD GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. Kt. to B. third square.	2. Q. P. one square.

This is a much better method of defending the king's pawn than the preceding; the chief objection to it is, that it confines the king's bishop.

WHITE.	BLACK.
3. Q. P. two squares.	

First Defence.

	3. K. B. P. two squares.
4. Q. P. takes P.	4. K. B. P. takes P.
5. K. Kt. to its fifth square.	

It would be bad play to take the pawn, because you would exchange queens, and then check king and rook with the knight; therefore,

	5. Q. P. one square.
6. P. to K. sixth square.	6. K. Kt. to R. third square.
7. Q. checks.	7. K. Kt. P. one square.
8. Q. to K. R. third square.	

Your position is very superior to the black's; the pawn at king's sixth square confines his queen's bishop, and you threaten to take his king's pawn with the knight, attacking his king's knight with queen's bishop.

Second Defence.

	3. Q. B. to K. Kt. fifth square.
4. Q. B. P. one square.	

In the first place.

	4. K. Kt. to K. B. third square.
5. Q. to Q. R. fourth square, ch.	

If he play queen to her second square, you play queen to queen's knight's third square, attacking queen's knight's pawn; but if

WHITE.	BLACK.
	5. Q. B. to Q. second square.
6. Q. to Q. Kt. third square.	6. K. Kt. takes P.
7. Q. takes Q. Kt. P.	7. Q. B. to its third square.
8. K. B. to Q. Kt. fifth square.	8. Q. to her second square.
9. Q. takes R.	9. Q. B. takes Q.
10. K. B. takes Q. ch.	10. Q. Kt. takes K. B.

Having gained a rook for a bishop, you have of course the best of the game. Black ought, on the seventh move, to have played queen's knight to queen's bishop's third square; you would, however, even then, have had the best of the game.

In the second place.

	4. Q. B. takes Kt.
5. Q. takes Q. B.	5. P. takes P.
6. P. takes P.	6. K. Kt. to B. third square.
7. K. B. to Q. B. fourth square.	

Your position is superior to his. If he were now to play king's bishop to king's second square, you would have an excellent game by advancing king's pawn.

FOURTH GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. Kt. to B. third square.	2. K. Kt. to B. third square.
3. K. Kt. takes P.	

First Defence.

	3. Q. to K. second square.
4. Q. P. two squares.	4. Q. P. one square.
5. K. Kt. to B. third square.	5. Q. takes K. P. ch.
6. K. B. to K. second square.	6. Q. B. to K. Kt. fifth square.
7. K. castles.	

Your position is rather superior to the black's.

Second Defence.

	3. K. Kt. takes P.
4. Q. to K. second square.	

If he were to remove king's knight, you would win his queen by playing king's knight to queen's bishop's sixth square, checking his king; therefore,

	4. Q. to K. second square.
5. Q. takes Kt.	5. Q. P. one square.

You cannot remove the knight on account of the position of the queen; therefore,

6. Q. P. two squares.	6. K. B. P. one square.

WHITE.	BLACK.
7. K. B. P. two squares.	7. Q. Kt. to Q. second square.
8. Q. Kt. to Q. B. third square.	8. Q. P. takes Kt.
9. Q. Kt. to Q. fifth square.	9. Q. to her third square.
10. Q. P. takes P.	10. P. takes P.
11. P. takes P.	

If he were to take the pawn with the queen, you would exchange queens, then take queen's bishop's pawn with the knight, winning queen's rook. If he were to take the pawn with queen's knight, you would win it by playing queen's bishop to king's bishop's fourth square; therefore,

	11. Q. to Q. B. fourth square.
12. Q. Kt. P. two squares.	12. Q. to Q. B. third square.
13. K. B. to Q. Kt. fifth square.	

If he take the bishop, you check king and queen with the knight; therefore,

	13. Q. to K. Kt. third square.
14. Q. takes Q.	14. P. takes Q.

Knight now takes queen's bishop's pawn, checks, and wins queen's rook.

FIFTH GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. Kt. to third square.	2. Q. Kt. to Q. B. third square.
3. K. B. to Q. B. fourth square.	

Black now defends the king's pawn in the best manner; his next move ought to be king's bishop to queen's bishop's fourth square; we shall, however, suppose him to play

WHITE.	BLACK.
	3. K. Kt. to K. B. third square.
4. K. Kt. to its fifth square.	

First Defence.

	4. K. Kt. takes K. P.

It would be bad play to take king's bishop's pawn with king's knight, because he would play queen to king's rook's fifth square, having a powerful attack; neither would it be right to take his knight, because he would advance queen's pawn two squares, recovering the piece; your best move is

5. K. B. takes K. B. P. ch.	5. K. to his second square.
6. Q. P. one square.	

If he take your knight, you evidently win his queen by retaking. If he play king's knight to queen's third square, you also win the queen by playing knight to king's sixth square; for if he take it, you check king and queen with queen's bishop: his best move is to play king's knight to king's bishop's third square; you then remove your king's bishop, having evidently the best of the game.

Second Defence.

WHITE.	BLACK.
	4. Q. P. two squares.
5. K. P. takes P	

In the first place.

	5. Q. Kt. to Q. R. fourth square.
6. K. B. checks.	6. Q. B. to Q. second square.
7. Q. to K. secon square.	

You have gained a pawn, and have a good position.

In the second place.

	5 K. Kt. takes P.
6. Q. P. two squares.	

If he were to take the queen's pawn with queen's knight, you would win a piece by playing queen's bishop's pawn one square. If he take the pawn with queen's pawn, you may sacrifice the knight by taking king's bishop's pawn. You might also, on the sixth move, have played queen to king's bishop's third square; but the best move is at once to sacrifice king's knight, by taking king's bishop's pawn; but the succeeding moves are too difficult for any but experienced players to understand; they are given at length in my SECOND SERIES OF LESSONS, page 60, to which I refer you.

SIXTH GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. Kt. to B. third square.	2. Q. Kt. to B. third square.
3. K. B. to Q. B. fourth square.	3. K. B. to Q. B. fourth square.
4. Q. B. P. one square.	

No. 1.

	4. K. Kt. to K. second square.
5. K. Kt. to its fifth square.	5. Castles.
6. Q. to K. R. fifth square.	6. K. R. P. one square.

Black played ill in moving king's knight to king's second square; it is seldom the knight can be played to that square, in the beginning, with safety; it would have been much better to have played it to king's bishop's third square, you could not then have played queen to king's rook's fifth square. As he might have played queen's pawn two squares instead of castling, I shall give you a variation on that move.

7. K. Kt. takes K. B. P.

In the first place.

	7. Q. to K. square.
8. K. Kt. takes K. R. P.ch.	8. K. to R. second square.
9. K. Kt. to K. B. seventh sq. ch.	9. K. to Kt. square.
10. Q. to adv. K. R. square, and checkmates.	

In the second place.

WHITE.	BLACK.
	7. K. R. takes Kt.
8. K. B. takes R. ch.	8. K. to R. second square.

You have evidently the best of the game, having gained a rook and pawn for a knight.

Variation, beginning at the fifth move of the black.

DIAGRAM No. 7.

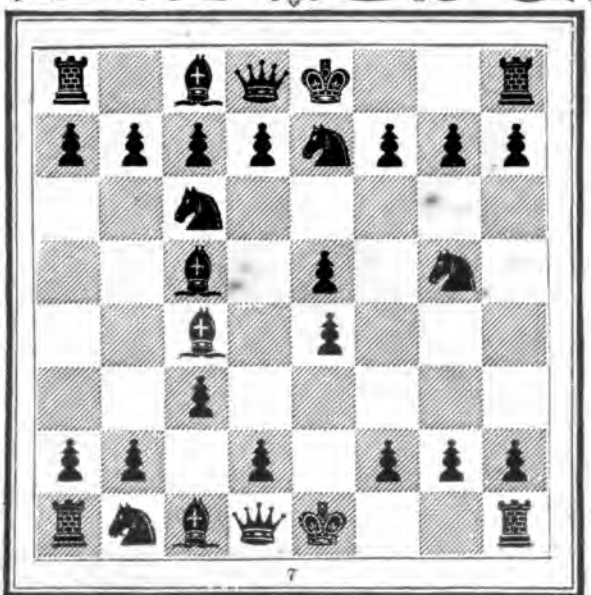
	5. Q. P. two squares.
6. K. P. takes P.	6. K. Kt. takes P.
7. Q. P. two squares.	7. P. takes P.
8. K. Kt. takes K. B. P.	8. Q to K. second square, ch.
9. Q. to K. second square.	9. Q. takes Q.
10. K. takes Q.	10. K. takes K. Kt.
11. K. B. takes Kt. ch.	11. Q. B. to K. third square.
12. K. B. takes Q. Kt.	12. P. takes K. B.

This is a much better method of play for the black than the former; you have, however, the best of the game, as his pawns are separated.

No. 2.

DIAGRAM No. 8.

	4. K. Kt. to K. B. third square.
5. Q. P. two squares.	5. K. B. to Q. Kt. third square.



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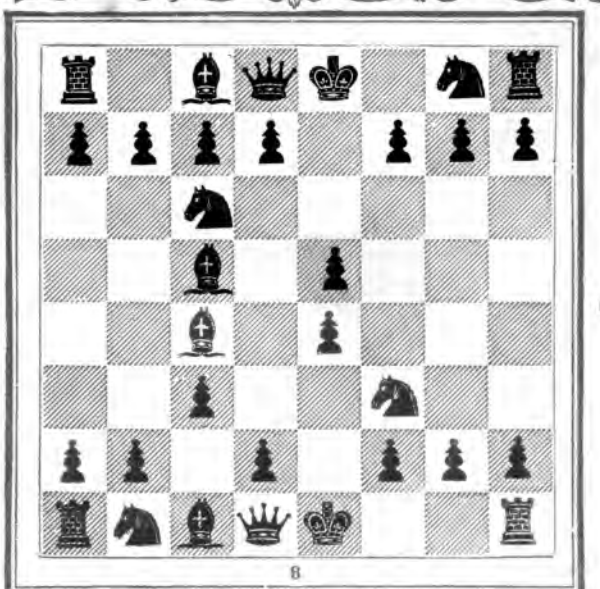

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In a variation, he takes queen's pawn with king's pawn, which is better play.

WHITE.	BLACK.
6. Q. P. takes P.	

In the first place.

	6. K. Kt. takes K. P.
7. Q. to her fifth square.	7. K. B. takes K. B. P. ch.
8. K. to his second square.	

It is evident that black must lose a piece, arising from his having taken your king's pawn.

In the second place.

	6. K. Kt. to K. R. fourth square.
7. K. B. takes K. B. P. ch.	7. K. takes B.
8. K. Kt. to its fifth square, ch.	

If he play king to knight's square, you should check with queen at her fifth square. If he play king to knight's third square, you will win his queen at the least, by playing queen to king's knight's fourth square; therefore,

	8. K. to his square.
9. Q. takes Kt. ch.	

White has the best of the game.

In the third place.

WHITE.	BLACK.
	6. K. Kt. to its fifth square.
7. K. B. takes K. B. P. ch.	7. K. to B. square.
8. Q. B. to K. Kt. fifth square.	8. K. B. takes K. B. P. ch.
9. K. to his second square.	9. Q. Kt. to K. second square.
10. Q. to Q. Kt. third square.	10. K. B. to Q. Kt. third square.
11. K. B. to K. R. fifth square, winning a piece with a very powerful attack.	

Variation, beginning at the fifth move of the black.

DIAGRAM No. 9.

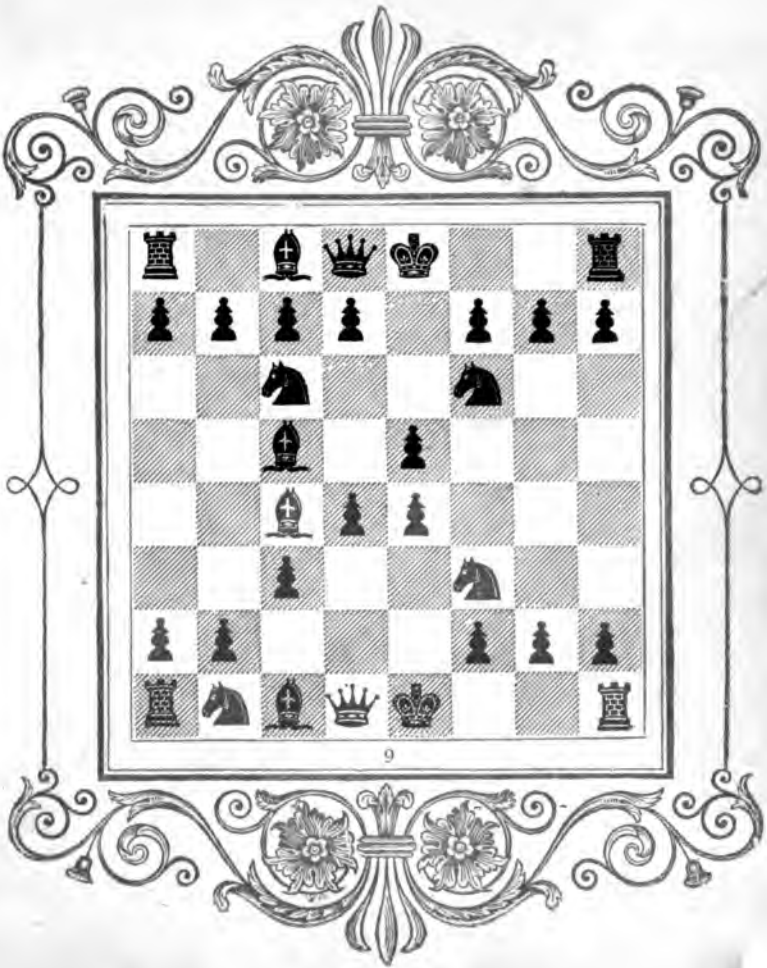
5. K. P. takes P.

6. K. P. one square.

If he play king's knight to king's rook's fourth square, you play king's knight to its fifth square, &c. If he play it to king's knight's fifth square, you take his king's bishop's pawn with king's bishop, &c.; therefore,

	6. K. Kt. to K. fifth square.
7. K. B. to Q. fifth square.	7. K. Kt. takes K. B. P.
8. K. takes Kt.	8. P. takes Q. B. P. ch.
9. K. to his square.	9. P. takes Q. Kt. P.
10. Q. B takes P.	

There is not much difference in the game; the advantage is, however, on your side.



SEVENTH GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. Kt. to B. third square.	2. Q. Kt. to B. third square.
3. K. B. to Q. B. fourth square.	3. K. B. to Q. B. fourth square.
4. Q. B. P. one square.	4. Q. to K. second square.

Black's fourth move was formerly supposed to be the only one that would effectually prevent the white from playing queen's pawn two squares; it has since been discovered that the pawn may be played two squares: this will be shown in a variation.

5. K. castles.	5. Q. P. one square.
6. Q. P. one square.	6. Q. B. to K. third square.

Black's fifth move was the best he could play; it may be taken as a general rule, that when the adversary castles, if you have not already moved your queen's pawn, it is good play to move it one square. You might, on the sixth move, have played your queen's pawn two squares. Black's sixth move is not the best he could play, king's knight to king's bishop's third square, or king's bishop to queen's knight's third square, would have been much better.

7. K. B. to Q. Kt. fifth square.	7. Q. R. P. one square.
8. K. B. to Q. R. fourth square.	8. Q. Kt. P. two squares.
9. K. B. to Q. B. second square.	

You have a very good game; black ought now to play queen's bishop to king's knight's fifth square; if he were to play out king's knight in order to castle, he would lose a piece or two bishops for a rook; for example:

WHITE.	BLACK.
	9. K. Kt. to B. third square.
10. Q. P. one square.	10. P. takes P.
11. P. takes P.	

If he remove king's bishop, you advance queen's pawn, attacking two pieces; therefore,

	11. Q. B. to its fifth square.
12. P. takes K. B.	12. Q. B. takes R.
13. Q. takes Q. B., and has the best of the game.	

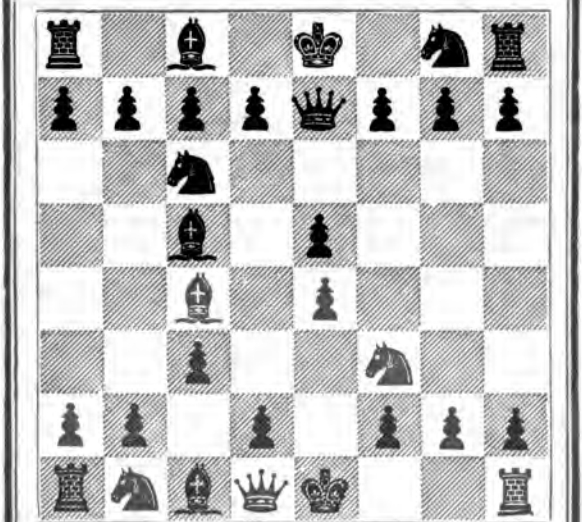
Variation, beginning at the fifth move of the white.

DIAGRAM No. 10.

5. Q. P. two squares.	5. P. takes P.
6. Castles.	

First Defence.

	6. P. takes P.
7. Q. Kt. takes P.	7. K. Kt. to B. third square.
8. K. P. one square.	8. K. Kt. to its fifth square.
9. Q. Kt. to Q. fifth square.	9. Q. to her square.
10. Q. Kt. P. two squares.	



10

In the first place.

	10. Q. Kt. takes P.
11. Q. B. to K. Kt. fifth square.	11. K. B. P. one square.
12. P. takes P.	12. K. Kt. takes P.
13. Q. to K. square, ch.	13. K. to B. square.
14. Kt. takes Q. Kt. and has evidently a fine game.	

In the second place.

	10. K. B. takes P.
11. Kt. takes K. B.	11. Kt. takes Kt.
12. K. R. P. one square.	12. Kt. to K. R. third square.
13. Q. B. to K. Kt. fifth square.	13. K. B. P. one square.
14. P. takes P.	14. P. takes P.
15. Q. B. takes Kt., and wins.	

Second Defence.

	6. Q. P. one square.
7. P. takes P.	7. K. B. to Q. Kt. third square.
8. Q. Kt. to Q. B. third square.	

White has a better position than the black.

Defence, the black having the first move.

I shall now suppose the black to play the attack differently from the usual method.

FIRST GAME.

BLACK.	WHITE.
1. K. P. two squares.	1. K. P. two squares.
2. K. Kt. to B. third square.	2. Q. Kt. to B. third square.
3. K. B. to Q. Kt. fifth square.	3. K. B. to Q. B. fourth square.
4. K. B. takes Kt.	4. Q. P. takes K. B.
5. K. Kt. takes K. P.	5. K. B. takes K. B. P. ch.
6. K. takes B.	6. Q. to her fifth square, ch.
7. K. to B. square.	7. Q. takes K. Kt.

Your position is better than his.

SECOND GAME.

BLACK.	WHITE.
1. K. P. two squares.	1. K. P. two squares.
2. K. Kt. to B. third square.	2. Q. Kt. to B. third square.
3. K. B. to Q. B. fourth square.	3. K. B. to Q. B. fourth square.
4. Q. P. one square.	4. Q. P. one square.
5. K. Kt. to its fifth square.	5. K. Kt. to R. third square.
6. Q. to K. R. fifth square.	6. Castles.
7. Q. B. P. one square.	7. K. to R. square.

Your seventh move appears to be a bad one, as you leave your king's bishop's pawn to be taken. Black will, however, have the worst of the game if he take it; for example:

11

In the first place.

BLACK.	WHITE.
8. K. B. takes K. B. P.	8. Q. to K. B. third square.
9. Castles.	9. K. R. takes B.
10. K. Kt. takes R. ch.	10. Kt. takes Kt.

You have the best of the game. If you had taken his bishop with your knight, he would have checkmated you with his queen.

In the second place.

8. K. Kt. takes K. B. P. ch.	8. Kt. takes Kt.
9. K. B. takes Kt.	9. Q. to K. B. third square.
10. K. B. to Q. Kt. third square.	10. Q. takes K. B. P. ch.
11. K. to Q. square.	11. Q. takes Kt. P.

Black must lose, as you threaten to take his rook, and also to check king and queen with the queen's bishop.

Variation, beginning at the fifth move of the black.

DIAGRAM No. 11.

5. Q. B. to K. Kt. fifth square.	5. Q. to her second square.
6. K. B. to Q. Kt. fifth square.	6. Q. R. P. one square.
7. K. B. takes Kt.	7. Q. takes B.
8. Castles.	8. K. B. P. one square.
9. Q. B. to Q. second square.	9. K. Kt. to K. second square.

The game is equal. You might, on the fifth move, have played king's knight to bishop's third square, or to king's

second square; but it would have been bad play to have moved king's bishop's pawn one square.

THIRD GAME.

BLACK.	WHITE.
1. K. P. two squares.	1. K. P. two squares.
2. K. Kt. to B. third square.	2. Q. Kt. to B. third square.
3. K. B. to Q. B. fourth square.	3. K. B. to Q. B. fourth square.
4. Q. B. P. one square.	4. Q. P. one square.

In the first place.

5. Q. P. one square.	5. K. B. to Q. Kt. third square.
6. Castles.	6. K. Kt. to B. third square.
7. Q. B. to K. Kt. fifth square.	7. Castles.
8. Q. Kt. to Q. second square.	8. Q. B. to K. Kt. fifth square.

The game is quite equal.

In the second place.

5. Q. P. two squares.	5. K. P. takes P.
6. Q. B. P. takes P.	6. K. B. to Q. Kt. third square.
7. Q. P. one square.	7. Q. Kt. to K. second square.

The game is equal. If you had played queen's knight to queen's rook's fourth square, on the seventh move, black would have removed king's bishop to queen's third square, *thre*atening to advance queen's knight's pawn on your knight.

CHAPTER XV.

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THIRD OPENING, OR QUEEN'S BISHOP'S PAWN'S GAME.

FIRST GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. Q. B. P. one square.	

The best move is to play queen's pawn two squares; we shall, however, suppose him to play,

In the first place.

	2. K. B. to Q. B. fourth square.
3. K. Kt. to B. third square.	3. Q. P. one square.
4. K. B. to Q. B. fourth square.	4. K. Kt. to K. B. third square.
5. Castles.	5. K. Kt. takes P.

Taking this pawn is a bad move, he ought to have played queen's knight to queen's bishop's third square, or he might have castled.

WHITE.	BLACK.
6. Q. to Q. R. fourth square, ch.	6. Q. B. P. one square.
7. K. B. takes K. B. P., ch.	7. K. takes B.
8. Q. takes K. Kt.	

Your position is superior to his.

In the second place.

	2. K. Kt. to B. third square.
3. Q. to Q. B. second square.	3. K. B. to Q. B. fourth square.
4. K. Kt. to B. third square.	

First Defence.

	4. K. Kt. to its fifth square.
5. Q. P. two squares.	5. K. P. takes P.
6. Q. B. P. takes P.	6. K. B. checks.
7. Q. Kt. to Q. B. third square.	7. Q. to K. second square.

Your position is better than his, on account of your centre pawns. Black's fourth move is a bad one; such premature attacks should be avoided.

Second Defence.

	4. Q. Kt. to Q. B. third square.
5. K. B. to Q. B. fourth square.	5. Q. P. one square.

WHITE.	BLACK.
6. K. castles.	6. K. castles.
7. Q. P. one square.	7. Q. B. to K. Kt. fifth square.

The game is quite equal.

SECOND GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. Q. B. P. one square.	2. Q. P. two squares.
3. K. Kt. to B. third square.	

First Defence.

	3. Q. P. takes P.
4. K. Kt. takes P.	4. K. B. to Q. third square.
5. K. Kt. to Q. B. fourth square.	5. Q. B. to K. third square.
6. Q. P. two squares.	

The game is equal. You would have played ill had you checked him with your queen on the fifth move, and then have taken his king's pawn, because he would have won your knight by playing queen to king's second square, and afterwards king's bishop's pawn one square.

Defence, the black having the first move.

FIRST GAME.

BLACK.	WHITE.
1. K. P. two squares.	1. K. P. two squares.

BLACK.	WHITE.
2. Q. P. B. one square.	2. Q. P. two squares.
3. P. takes P.	3. Q. takes P.

If he play queen's pawn one square, you may play king's bishop's pawn two squares: if

4. Q. P. two squares.	4. P. takes P.
5. P. takes P.	5. K. B. checks.
6. Q. Kt. to B. third square.	6. K. B. takes Kt.
7. Q. Kt. P. takes B.	7. Q. B. P. two squares.
8. Q. B. to K. third square.	8. P. takes P.
9. P. takes P.	9. Q. Kt. to B. third square.

Your position is better than his, in consequence of his isolated pawn.

SECOND GAME.

BLACK.	WHITE.
1. K. P. two squares.	1. K. P. two squares.
2. Q. B. P. one square.	2. Q. P. two squares.
3. K. Kt. to B. third square.	3. P. takes P.

In the first place.

4. Q. checks.	4. Q. B. P. one square.
5. Q. takes P.	5. K. B. to Q. third square.
6. Q. P. two squares.	6. K. B. P. two squares.
7. Q. to Q. B. second square.	7. K. P. one square.

The position is in favour of the white.

In the second place.

BLACK.	WHITE.
4. K. Kt. takes P.	4. K. B. to Q. third square.
5. Q. P. two squares.	5. Q. to K. second square.
6. Q. B. to K. B. fourth square.	6. K. B. P. one square.
7. Q. to K. R. fifth square, ch.	7. K. to B. square.
8. K. Kt. to its sixth square, ch.	8. P. takes Kt.
9. Q. takes R.	9. B. takes B.
10. K. B. to Q. B. fourth square.	10. Q. B. to K. third square.

The game is in your favour, as you have won two pieces for a rook. Black ought, on the sixth move, to have played king's knight to queen's bishop's fourth square.

CHAPTER XVI.

KING'S GAMBIT.

The king's gambit is a favourite game among the generality of players; it is a very attacking game, and gives rise to many interesting positions.

Authors and players have differed with regard to this method of opening the game; some contending that as a pawn is sacrificed on the second move, the first player ought to lose the game; others say that the attack compensates for the loss of the pawn, and therefore the game may be played without danger; moreover, the pawn which takes on the second move, is doubled on the same file with another, which is sometimes a disadvantage. Both parties can cite authorities for their opinions, and it is perhaps difficult to determine which is right. One thing, however, is certain, that no one contends

that the first, or gambit player, ought to win; the utmost he can hope for against a good player, is to draw: this is also the case with all other openings when well played. There is, besides, more variety in this game than in others, and it consequently requires more knowledge and practice; it is therefore usually attempted in playing against an inferior player, or when the first player gives the odds of a rook or knight. The word *gambit* is said to be derived from an Italian phrase used in wrestling, signifying a peculiar movement by which the adversary is tripped up.

Let us now proceed to examine the leading moves of this opening.

FIRST GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. P. two squares.	

This pawn you sacrifice in order to gain an attack, and to establish your king's and queen's pawns in the centre of the board. The best move for the black, is to take and defend it: but instead of that, he may refuse, and play either

1. Q. P. two squares, or,
2. K. B. to Q. B. fourth square.

No. 1.

WHITE.	BLACK.
	2. Q. P. two squares.
3. K. P. takes P.	3. Q. takes P.
4. Q. Kt. to B. third square.	4. Q. to K. third square.

If instead of taking your pawn with the queen, he had taken the other pawn with the king's pawn, your move should be king's knight to bishop's third square, to prevent his checking you with his queen at queen's rook's fifth square. If on the fourth move he play queen to her own square, you may take his pawn with king's bishop's pawn; and should he then play queen to king's rook's fifth square checking, you must interpose king's knight's pawn, and he is obliged to remove his queen, which cannot be played to your king's fourth square attacking the king and rook, on account of the position of your queen's knight.

At present, he threatens, by taking your king's bishop's pawn, to give you a check by discovery; this you may allow him to do, and play

5. K. Kt. to K. B. third square.	5. P. takes P. checking.
6. K. to B. second square.	6. K. B. checks.
7. Q. P. two squares.	7. K. B. to Q. Kt. third square.
8. K. B. to Q. Kt. fifth square, ch.	8. Q. B. P. one square.
9. K. R. to K. square, winning the queen.	

The moves of the black are very natural to a young player, but they have lost him the game. His check with the king's bishop was bad play, because you advanced your queen's pawn, and compelled it to retire; he ought then to have played king's bishop to king's second square, instead of to queen's knight's third square, and you could not in the former case have won his queen. If on the eighth move he had played the king to queen's square, or to king's bishop's square, thinking by that means to save the queen, you would still have played your rook to king's square, winning the queen at the least, for if he remove her, you give checkmate with rook at adverse king's square.

Instead of checking with the bishop on the sixth move, black ought to have played (in order to prevent your king's bishop from checking him),

WHITE.	BLACK.
	6. Q. B. P. one square.
7. K. B. to K. second square.	7. K. Kt. to B. third square.
8. K. R. to K. square.	8. K. B. to K. second square.

The game is now about equal; your next move should be either queen's pawn two squares, or king's to knight's square.

You will, perhaps, think it strange that I should let you move the king on the sixth move instead of interposing queen or king's bishop, as by so doing you are prevented

from castling; but on examination, you will find that you suffer no inconvenience from it, and that you have the chance of winning his queen as above.

In similar positions, when the black has his king and queen on the same file, it is often good play to move the king in order to attack them with the rook.

No. 2.

WHITE.	BLACK.
	2. K. B. to Q. B. fourth square.
3. K. Kt. to B. third square.	3. Q. P. one square.
4. Q. B. P. one square.	

You play king's knight to bishop's third square, to prevent its being taken by the bishop, and also at the same time to attack the king's pawn. Had you taken his king's pawn on the third move, you would have exposed yourself to a dangerous check from the queen at your king's rook's fourth square.

	4. Q. to K. second square.
5. Q. P. two squares.	5. K. P. takes Q. P.
6. Q. B. P. takes P.	6. K. B. to Q. Kt. third square.
7. Q. Kt. to Q. B. third square.	

You have the best of the game owing to your centre pawns. You will naturally ask why the black did not take your

king's pawn on the sixth move checking the king; the following moves will prove that if he had so done, he would have lost a piece; for example:

WHITE.	BLACK.
	6. Q. takes K. P. ch.
7. K. to B. second square.	

Black is compelled to remove the king's bishop or lose it; he plays, therefore,

	7. K. B. to Q. Kt. third square.
8. K. B. checks.	

If black interpose any piece, you will evidently win the queen by playing your rook to king's square; he therefore plays

	8. K. to K. B. square, or to Q. sq.
9. K. R. to K. square.	

also winning the queen; for if he remove her, you will checkmate him by playing rook to his king's square. These moves prove that black must lose the king's bishop at the least.

THIRD GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. P. two squares.	2. P. takes P.
3. K. Kt. to B. third square.	

This move of the knight is one of the best that can be played; you bring a piece into play, and prevent the black from checking you with the queen. Black ought now to move king's knight's pawn two squares, in order to defend the gambit pawn; if instead, he were to play king's bishop to queen's bishop's fourth square, you would advance queen's pawn two squares, forcing his bishop to retire to the improvement of your game. But suppose he play

	3. K. Kt. to B. third square.
4. K. P. one square.	4. K. Kt. to Q. fourth square.
5. Q. B. P. two squares.	5. K. Kt. to Q. Kt. fifth square.
6. Q. P. two squares.	6. K. Kt. P. two squares.
7. K. R. P. two squares.	

It is evident he cannot defend the king's knight's pawn with his king's rook's pawn, because you would take the pawn with yours, and he could not retake without losing his rook; he therefore moves,

In the first place,

	7. K. Kt. P. one square.
8. K. Kt. to its fifth square.	8. K. R. P. one square.
9. K. Kt. to K. fourth square.	9. K. B. to K. second square.
10. Q. B. takes P.	

You have the best of the game, as black's pieces are much

confined; if he were now to take your king's rook's pawn giving check, you would interpose king's knight's pawn, and afterwards take his king's rook's pawn.

In the second place.

WHITE.	BLACK.
	7. K. B. P. one square.
8. Q. R. P. one square.	8. K. Kt. to Q. B. third square.
9. K. Kt. takes K. Kt. P.	9. P. takes Kt.
10. Q. checks.	10. K. to his second square.
11. Q. takes K. Kt. P. ch.	11. K. to B. second square.
12. Q. takes P. ch.	12. K. to Kt. square.
13. Q. B. P. one square.	13. Q. P. two squares, to prevent the check of the B.
14. Q. B. P. takes P. *en passant*.	14. Q. B. to K. third square.
15. Q. P. one square.	15. Q. B. takes P.
16. K. B. to Q. B. fourth square.	16. B. takes B.
17. Q. takes B. ch.	17. K. to Kt. second square.
18. Q. to K. sixth square, threatening checkmate with Q. B.	18. K. R. P. one square.
19. K. R. to its third square, and wins, the check of the rook being fatal to the black.	

I have purposely given you more moves than usual in this game, in order to show you how to conduct an attack after sacrificing a piece. It is usually bad play in the king's gambit to move king's bishop's pawn one square, in order to defend the king's knight's pawn.

FOURTH GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. P. two squares.	2. P. takes P.
3. K. Kt. to B. third square.	3. K. Kt. P. two squares.

This is the best mode of play for the black. You have now two methods of playing, viz., king's rook's pawn two squares, or king's bishop to queen's bishop's fourth square; the latter is oftener played than the former, and will be the subject of a future game; at present, we will suppose you to play

4. K. R. P. two squares.	4. K. B. P. one square.
5. Kt. takes K. Kt. P.	5. P. takes Kt.
6. Q. checks.	6. K. to his second square.
7. Q. takes Kt. P. ch.	7. K. to his square.
8. Q. to K. R. fifth square.	8. K. to his second square.
9. Q. to K. fifth square, ch.	9. K. to B. second square.
10. Q. takes R. and ought to win.	

This is another proof that it is bad play to move king's bishop's pawn one square defending king's knight's pawn. If he were on the fourth move to play king's bishop to king's second square, or to king's rook's third square, you should take his king's knight's pawn with yours, and afterwards play queen's pawn two squares, and he would not long be able to *defend the* gambit pawn.

FIFTH GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. P. two squares.	2. P. takes P.
3. K. Kt. to B. third square.	3. K. Kt. P. two squares.
4. K. B. to Q. B. fourth square.	4. K. B. to K. Kt. second square.

This move of the black is considered one of the best that can be played: it prevents your knight from advancing to the king's fifth square, and by defending his rook, enables him afterwards to defend his king's knights pawn with king's rook's pawn. The next best move for you is to play either king's rook's pawn two squares or to castle.

Suppose you play

5. K. R. P. two squares.

First Defence.

	5. K. B. P. one square.
6. K. Kt. takes K. Kt. P.	6. P. takes Kt.
7. Q. checks.	7. K. to his second square.
8. Q. to K. B. seventh square, ch.	8. K. to Q. third square.
9. Q. takes B. and has the best of the game.	

Second Defence.

	5. K. Kt. P. one square.
6. K. Kt. to its fifth square.	6. K. Kt. to R. third square.
7. Q. P. two squares.	7. K. B. P. one square.
8. Q. B. takes P.	

In the first place.

WHITE.	BLACK.
	8. P. takes Kt.
9. Q. B. takes P.	9. K. B. to its third square.
10. Q. B. takes Kt.	10. K. B. takes P. ch.
11. K. to his second square.	

There is not much difference in the game.

In the second place.

8. Q. P. one square.

You might save your knight by playing it to king's sixth square, but it is better to play as follows:

9. Castles.	9. P. takes Kt.
10. Q. B. takes P.	10. Q. to her second square.
11. Q. to her second square.	11. K. Kt. to its square.
12. R. to K. B. seventh square, wins K. B. and remains with the best of the game.	

Third Defence.

	5. K. R. P. one square.
6. Q. P. two squares.	6. Q. P. one square.
7. Q. B. P. one square.	

In the first place.

	7. Q. B. to K. third square.
8. K. B. takes B.	8. P. takes B.

WHITE.	BLACK.
9. K. R. P. takes P.	9. P. takes P.
10. R. takes R.	10. B. takes R.
11. Q. to Q. Kt. third square, and wins a pawn.	

In the second place.

	7. Q. B. to K. Kt. fifth square.
8. Q. to Q. Kt. third square.	

If he were to take king's knight with queen's bishop, you should take king's bishop's pawn checking, and afterwards take his queen's bishop; but if he play

	8. Q. B. to K. R. fourth square.
9. K. R. P. takes P.	9. P. takes P.
10. K. R. takes Q. B.	10. K. R. takes R.
11. K. B. takes K. B. P. checking, and afterwards takes K. R. having much the best of the game.	

The seventh move of the black in this defence is incorrect, as he loses at least a pawn by it; the proper move is queen's bishop's pawn one square, as in the next game.

SIXTH GAME.

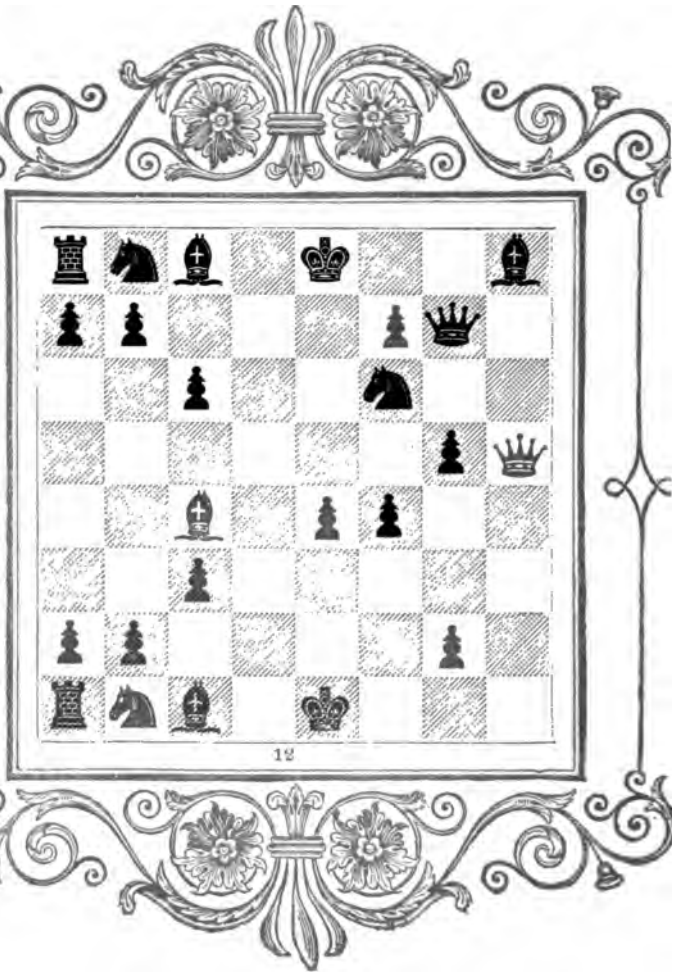
WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. P. two squares.	2. P. takes P.

WHITE.	BLACK.
3. K. Kt. to B. third square.	3. K. Kt. P. two squares.
4. K. B. to Q. B. fourth square.	4. K. B. to K. Kt. second square.
5. K. R. P. two squares.	5. K. R. P. one square.
6. Q. P. two squares.	6. Q. P. one square.
7. Q. B. P. one square.	7. Q. B. P. one square.
8. P. takes P.	8. P. takes P.
9. K. R. takes R.	9. K. B. takes R.

In this position black has still the best of the game, having a pawn more than the white. In the present position, if you were to play queen to queen's knight's third square, he would move queen to king's second square; but if, instead of moving the queen, you were to play king's knight to king's rook's second square, in order afterwards to play queen to king's rook's fifth square, he might play king's knight to bishop's third square. The following method of play is very attacking and ingenious, and may be ventured against an inferior player.

10. K. Kt. to K. fifth square.	10. Q. P. takes Kt.
11. Q. to K. R. fifth square.	11. Q. to K. B. third square.
12. P. takes P.	12. Q. to K. Kt. second square.
13. P. to K. sixth square.	

He might now take the pawn with queen's bishop, and would have rather the best of the game; but suppose he play



12

WHITE.	BLACK.
	13. K. Kt. to B. third square.
14. P. takes P. ch.	

In the first place.

	14. K. to B. square.
15. Q. B. takes P.	

He cannot take the queen, because the queen's bishop would checkmate, neither can he take the queen's bishop, because the queen would checkmate; therefore,

	15. K. Kt. takes P.
16. Q. Kt. to Q. second square.	16. P. takes Q. B.
17. Kt. takes Kt.	

Though you have a piece less, yet your attack is very strong. If he were now to play queen to king's fourth square in order to exchange, you might castle on the queen's side, and he could not take queen without losing the game.

In the second place.

DIAGRAM No. 12.

	14. K. to his second square.
15. K. to Q. second square.	15. Q. B. to K. Kt. fifth square.
16. Q. to her third square.	16. Q. Kt. to Q. second square.

Black has much the best of the game, having gained a piece for which you have no attack of consequence.

SEVENTH GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. P. two squares.	2. P. takes P.
3. K. Kt. to B. third square.	3. K. Kt. P. two squares.
4. K. B. to Q. B. fourth square.	4. K. Kt. P. one square.

The black's fourth move gives rise to many interesting variations of the king's gambit; it is difficult to determine whether it is a better move than playing king's bishop to knight's second square; the usual moves for the white are, to play king's knight to king's fifth square, or to castle.

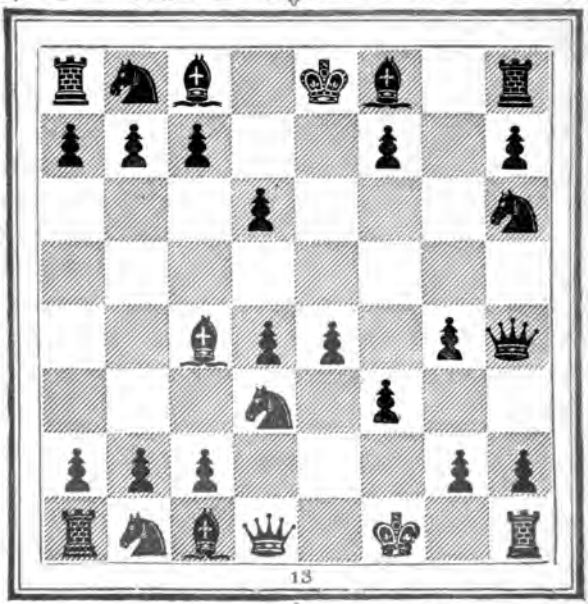
Suppose then,

5. K. Kt. to K. fifth square.	5. Q. checks.
6. K. to B. square.	6. K. Kt. to K. R. third square.
7. Q. P. two squares.	7. Q. P. one square.
8. K. Kt. to Q. third square.	8. Gambit P. one square.

All these are regular moves, and usually played in this sort of gambit. Some players, instead of giving the check, play king's knight to rook's third square on the fifth move; it is, however, better to check, as it compels you to move the king. You ought now to advance the pawn on the queen; we will, however, suppose you to play,

No 1.

9. P. takes P.	9. P. takes P.
10. Q. takes P.	10. Q. B. checks.



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If you play king to his second square, you lose the queen by his attacking her with queen's bishop at king's knight's fifth square; if you play king to knight's square, the check of the rook will also cost you the queen, and consequently the game.

No. 2.

DIAGRAM No. 13.

WHITE.	BLACK.
9. K. Kt. P. one square.	

First Defence.

	9. Q. to K. second square.
10. Q. Kt. to Q. B. third square.	10. Q. B. P. one square.

The game is rather in favour of the white, for by playing the king's rook's pawn one square, you will be able to break through the pawns on that side.

Second Defence.

	9. Q. to K. R. sixth square, ch.
10. K. to his square.	

If he play queen to king's knight's seventh square attacking the rook, you will win his queen by playing first king's knight to king's bishop's second square, and afterwards king's bishop to its square; you also threaten by playing king's

knight to king's bishop's fourth square to win his queen; therefore he plays

WHITE.	BLACK.
	10. Q. to K. R. fourth square.
11. K. Kt. to K. B. fourth square.	11. Q. to Q. R. fourth square, ch.
12. Q. B. to Q. second square.	

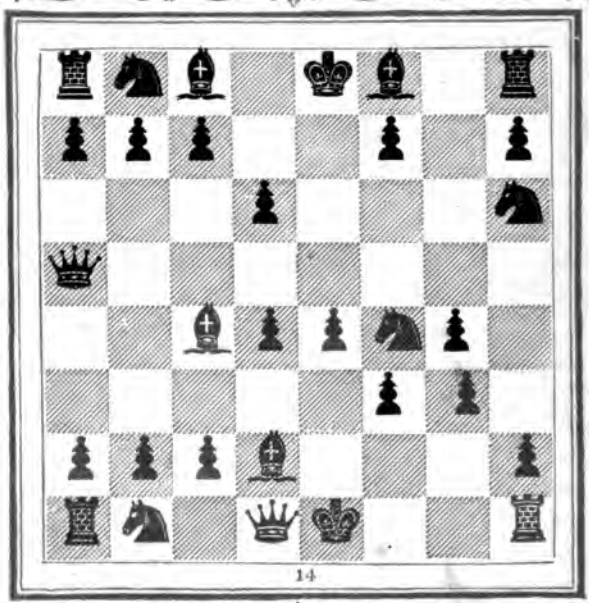
In the first place.

	12. Q. to Q. Kt. third square.
13. K. Kt. to Q. fifth square.	

If he takes queen's knight's pawn, he loses the queen by your playing queen's bishop to its third square. If he play queen to queen's bishop's third square, you also win her by playing king's bishop to queen's knight's fifth square, for if he take the bishop, you check king and queen with king's knight; therefore he plays

	13. Q. takes Q. P.
14. K. B. to Q. third square.	14. Q. to Q. B. fourth square.
15. K. Kt. P. two squares.	

He must lose the queen, for if he play queen to her fifth square, you move queen's bishop to its third square; if he play her to queen's bishop's third square, you attack her with king's bishop as before.



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In the second place.

DIAGRAM No. 14.

WHITE.	BLACK.
	12. Q. to Q. R. fifth square.
13. Q. Kt. to Q. R. third square.	13. Q. B. P. one square.
14. K. Kt. to Q. fifth square.	

It is evident that if he take the knight, he loses his queen by a check from your king's bishop; therefore,

	14. Q. Kt. P. two squares.
15. Q. Kt. P. one square.	15. Q. takes Q. Kt.
16. Q. B. to Q. Kt. fourth square.	16. Q. to adv. Q. Kt. second square.
17. Q. R. to Q. Kt. square.	17. Q. takes Q. R. P.
18. Q. R. to its square.	18. Q. to adv. Q. Kt. second square.
19. Q. B. to its third square.	19. Q. takes R.
20. Q. takes Q.	

You have much the best of the game, for if he take king's bishop, you check king and rook with the knight; if he take king's knight, you retake with king's bishop, equally winning queen's rook.

EIGHTH GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. P. two squares.	2. P. takes P.
3. K. Kt. to B. third square.	3. K. Kt. P. two squares.

WHITE.	BLACK.
4. K. B. to Q. B. fourth square.	4. K. Kt. P. one square.
5. K. Kt. to K. fifth square.	5. K. Kt. to K. R. third square.

First Defence.

6. Q. P. two squares.	6. Q. P. one square.
7. K. Kt. to Q. third square.	7. Gambit P. one square.
8. K. Kt. P. one square.	8. K. Kt. to its square.
9. K. R. P. one square.	9. K. R. P. two squares.
10. P. takes P.	10. Q. B. takes P.

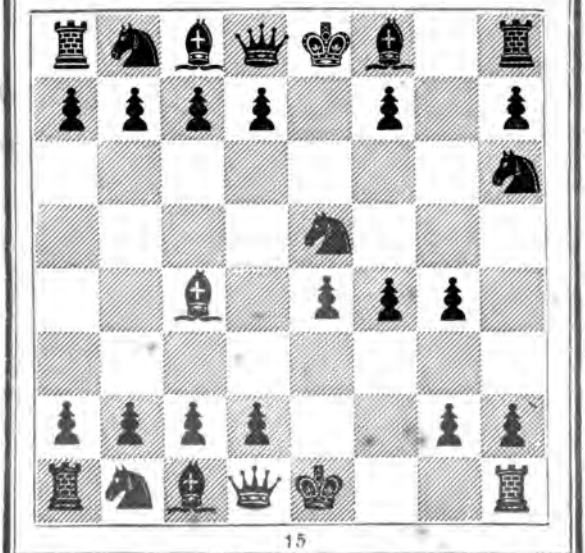
In this position your game is better than his, because his pawns on the king's side are broken up. If you had not played king's rook's pawn on the ninth move, he would have played king's bishop to king's knight's second square, in order to be able afterwards to take your pawn with king's rook's pawn instead of with queen's bishop, his pawns would then have been united and strong.

Second Defence.

DIAGRAM No. 15.

6. K. Kt. takes K. Kt. P.	6. Q. checks.
7. K. Kt. to K. B. second square.	7. Q. P. two squares.

You did not play well to take his king's knight's pawn on the sixth move, queen's pawn two squares is much better



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If you were now to take queen's pawn with king's bishop, he would win your queen by playing queen's bishop to king's knight's fifth square; therefore,

In the first place.

WHITE.	BLACK.
8. K. B. to Q. third square.	8. K. B. to Q. B. fourth square.
9. Q. to K. second square.	9. K. Kt. to its fifth square.
10. K. R. to K. B. square.	10. K. Kt. takes Kt.
11. K. R. takes Kt.	11. Q. takes R. ch.
12. Q. takes Q.	12. K. B. takes Q.
13. K. takes K. B.	13. P. takes P.

Black has the best of the game, having gained a rook for a bishop.

In the second place.

8. K. P. takes P.	8. Gambit P. one square.
9. K. B. checks.	9. Q. B. P. one square.
10. P. takes P.	10. Q. to K. second square, ch.
11. K. to K. B. square.	11. P. takes P. ch.
12. K. takes P.	12. Q. to K. Kt. fourth square, ch.

You must lose your bishop, and consequently have the worst of the game.

If, instead of checking with your bishop on the ninth move, you had played it to queen's knight's third square, or to queen's third square, he would have taken your king's

knight's pawn, and afterwards your king's rook's pawn. If you had played king's bishop to its own square, he would have won a piece by checking with queen at king's second square.

CHAPTER XVII.

SALVIO GAMBIT.

This gambit, which first appeared in Salvio's Treatise on Chess, differs from the common king's gambit on the sixth move of the second player; the usual move is to play the king's knight to king's rook's third square; but in the Salvio gambit it is played to king's bishop's third square: it is an ingenious move, and a good one when the player receives the odds of a piece, but against equal play, the other move is considered the best.

FIRST GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. P. two squares.	2. P. takes P.
3. K. Kt. to B. third square.	3. K. Kt. P. two squares.
4. K. B. to Q. B. fourth square.	4. K. Kt. P. one square.

WHITE.	BLACK.
5. K. Kt. to K. fifth square.	5. Q. checks.
6. K. to B. square.	6. K. Kt. to K. B. third square.

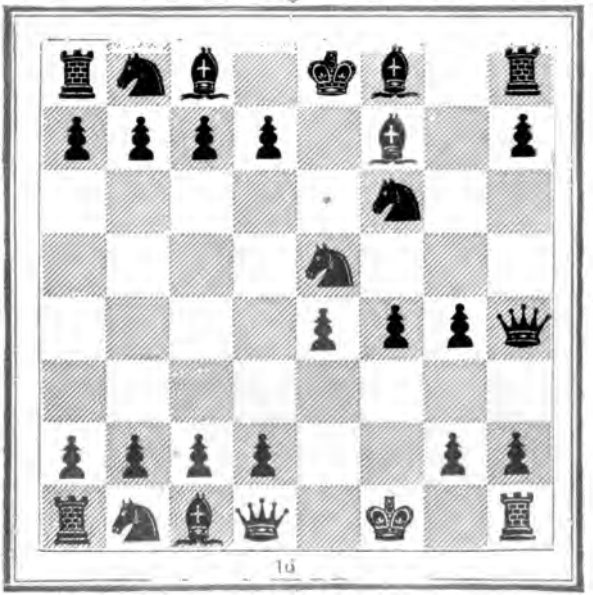
No. 1.

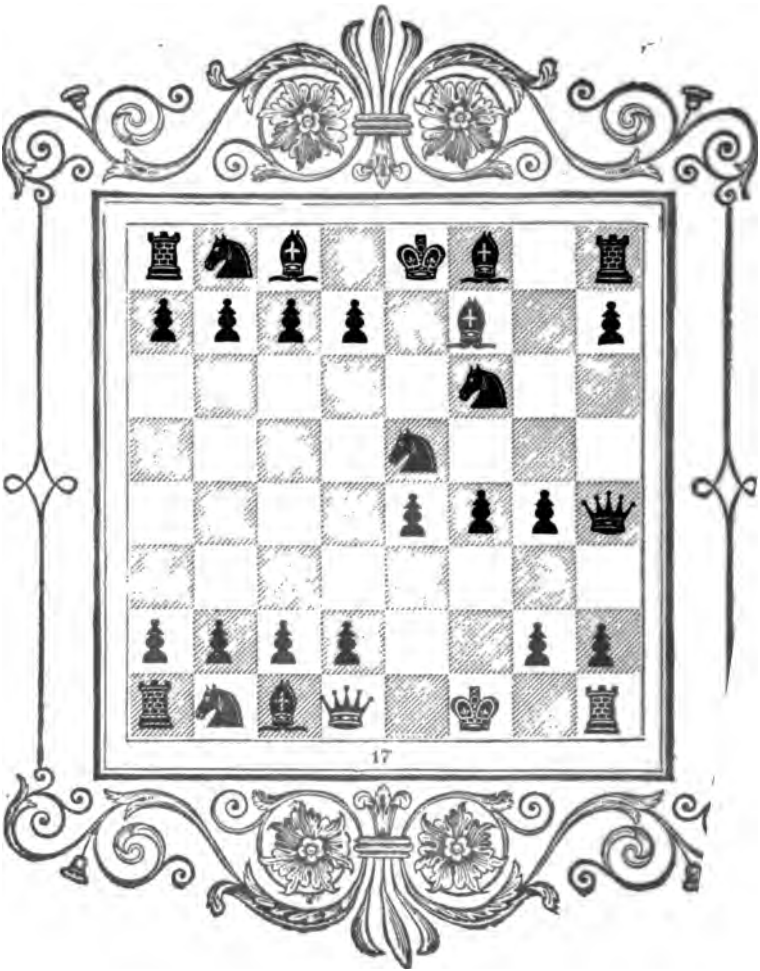
7. K. B. takes K. B. P. ch.	7. K. to his second square.
8. K. B. to Q. Kt. third square.	8. Q. P. one square.
9. K. Kt. to Q. third square.	9. K. Kt. to K. R. fourth square.
10. Q. to K. square.	10. K. Kt. P. one square.
11. K. to K. Kt. square.	11. K. B. to Kt. second square.
12. Q. B. P. one square.	12. Q. to K. Kt. fourth square.

Black's position is much superior to yours, arising chiefly from your taking king's bishop's pawn on the seventh move, instead of playing queen to king's square, which is the best move. If you had taken his king's bishop's pawn with the king's knight on the seventh move, he would have won two pieces for his rook, by playing queen's pawn two squares. Black played correctly in moving the king to his second square rather than to queen's square, though some interesting moves occur when the latter is played; for example:

DIAGRAM No. 16.

	7. K. to Q. square.
8. K. B. to Q. Kt. third square.	8. K. Kt. to K. R. fourth square.
9. K. Kt. to K. B. seventh sq. ch.	9. K. to his square.
10. K. Kt. takes R.	10. K. Kt. to its sixth square, ch.





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WHITE.	BLACK.
11. K. to Kt. square.	11. K. B. checks.
12. Q. P. two squares.	12. K. B. takes P. ch.
13. Q. takes B.	13. Kt. checks K. and Q.

You played ill in moving your king's bishop to queen's knight's third square; it would have been better to play it to queen's bishop's fourth square, but it ought not to have been played at all; you should play as in the following variation:

Variation, beginning at the seventh move of the black.

DIAGRAM No. 17.

	7. K. to Q. square.
8. Q. P. two squares.	8. K. Kt. takes K. P.
9. Q. to K. square.	9. Q. takes Q.
10. K. takes Q.	10. Q. P. one square.
11. K. Kt. to Q. third square.	

The game is now nearly equal.

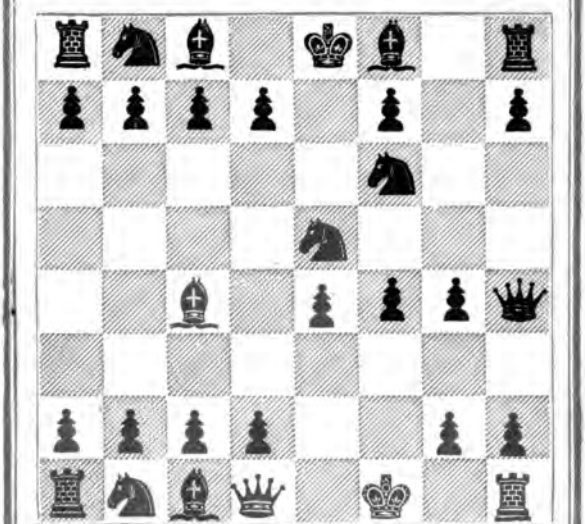
No. 2.

DIAGRAM No. 18.

7. Q. to K. square.	7. Q. takes Q.
8. K. takes Q.	8. K. Kt. takes P.
9. K. B. takes P. ch.	9. K. to his second square.

WHITE.	BLACK.
10. Q. B. to Q. Kt. third square.	10. K. Kt. to K. B. third square.
11. Q. P. two squares.	11. Q. P. one square.
12. K. Kt. to Q. third square.	12. Gambit P. one square.
13. P. takes P.	13. P. takes P.
14. K. to B. second square.	

The game is about equal, as black will not long be able to defend the pawn at king's bishop's sixth square.



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CHAPTER XVIII.

CUNNINGHAM GAMBIT; OR, THE THREE PAWNS' GAMBIT OF CAPTAIN BERTIN.

This gambit differs essentially from the preceding. Though a brilliant and interesting game, it is but seldom played; I know not why, unless it be that there is a fashion in chess, as in other things. The following are the principal moves:

FIRST GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. P. two squares.	2. P. takes P.
3. K. Kt. to B. third square.	3. K. B. to K. second square.
4. K. B. to Q. B. fourth square.	4. K. B. checks.

Your best move is to play the king to bishop's square,

which makes it impossible to defend the gambit pawn for many moves; but if you play as follows, you acquire a very strong attack; for example:

WHITE.	BLACK.
5. K. Kt. P. one square.	5. P. takes P.
6. Castles.	6. P. takes P. ch.
7. K. to R. square.	

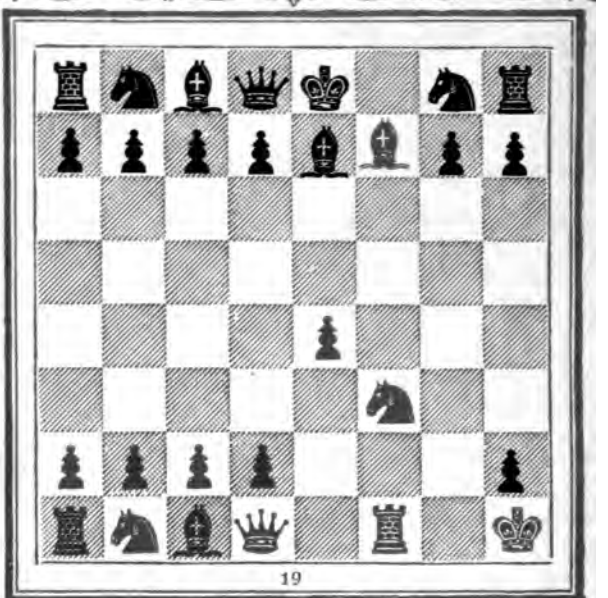
First Defence.

	7. K. B. to K. second square.
8. K. B. takes K. B. P. ch.	

In the first place.

	8. K. takes B.
9. K. Kt. to K. fifth square, ch.	9. K. to his third square.
10. Q. to K. Kt. fourth square, ch.	10. K. takes Kt.
11. Q. to K. B. fifth square, ch.	11. K. to Q. third square.
12. Q. to her fifth sq. checkmating.	

These moves are very brilliant. Black played badly in moving king's bishop to king's second square; he ought, instead, to have played queen's pawn two squares. If, on the ninth move, black had played king to his square, he would evidently have lost the queen by your attacking her with king's knight.



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In the second place.

DIAGRAM No. 19.

WHITE.	BLACK.
	8. K. to B. square.
9. K. Kt. to K. fifth square.	9. K. Kt. to B. third square.
10. K. B. to K. Kt. third square.	10. Q. to K. square.
11. K. Kt. to K. B. seventh square.	11. K. R. to K. Kt. square.
12. K. P. one square.	12. Q. P. two squares.
13. P. takes Kt.	13. P. takes P.
14. K. B. takes P.	

You have the best of the game.

Second Defence.

DIAGRAM No. 20.

	7. Q. P. two squares.
8. K. B. takes P.	8. K. Kt. to B. third square.

If you were to take his king's bishop, he would take yours with king's knight; if you remove bishop to queen's knight's third square, he takes your king's pawn; therefore,

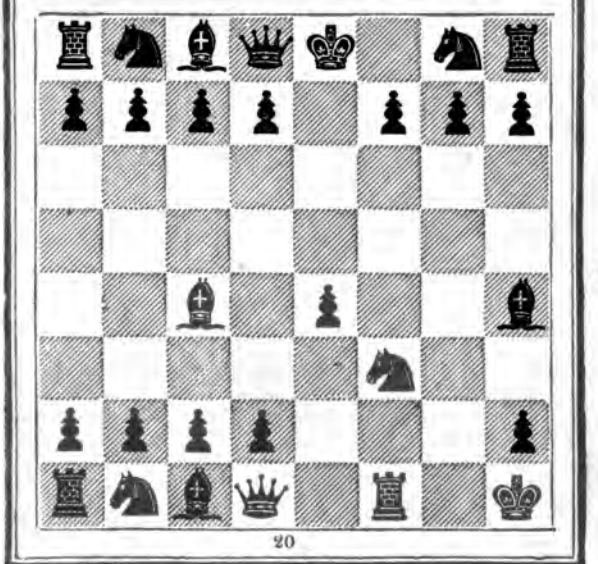
9. K. B. takes K. B. P. ch.	9. K. takes B.
10. K. Kt. takes B.	10. K. R. to K. B. square.

You cannot gain king's knight by advancing king's pawn, because he would check you with his queen at her fifth square,

obliging you (in order to defend king's knight) to move king's knight to bishop's third square; he then has time to remove his knight. Suppose you play

WHITE.	BLACK.
11. Q. P. two squares.	11. K. to Kt. square.
12. Q. B. to K. Kt. fifth square.	12. K. Kt. takes K. P.
13. Q. B. takes Q.	13. R. takes R. ch.
14. Q. takes R.	14. K. Kt. to its sixth square, ch.
15. K. takes P.	15. Kt. takes Q.

Black has the best of the game.



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CHAPTER XIX.

BISHOP'S GAMBIT.

THE bishop's gambit is an interesting and difficult game; it is much better understood than it used to be, having been much played and analyzed of late years. It differs from the preceding gambits on the third move, the first player moving out his king's bishop instead of king's knight. The following are some of the principal moves.

FIRST GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. P. two squares.	2. P. takes P.
3. K. B. to Q. B. fourth square.	

No. 1.

	3. K. Kt. P. two squares.
4. K. R. P. two squares.	

It would evidently be bad play to move king's bishop's pawn one square, on account of the check from your queen; therefore,

WHITE.	BLACK.
	4. K. R. P. one square.
5. Q. P. two squares.	5. K. B. to K. Kt. second square.
6. P. takes P.	6. P. takes P.
7. R. takes R.	7. B. takes R.
8. Q. to K. R. fifth square.	8. Q. to K. B. third square.
9. K. P. one square.	9. Q. to K. Kt. second square.
10. K. Kt. to K. R. third square.	

You have the best of the game, as he cannot prevent your winning a pawn. These moves show that you must not defend the gambit pawn in the usual way, by playing king's knight's pawn two squares; the best move instead, is to check with the queen.

No. 2.

Diagram No. 21.

3. Q. to K. R. fifth square, ch.

4. K. to B. square.

First Defence.

	4. K. B. to Q. B. fourth square.
5. Q. P. two squares.	5. K. B. to Q. Kt. third square.
6. K. Kt. to B. third square.	

If he play queen to king's rook's third square, you play

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king's knight to king's fifth square, secure of winning a rook for a knight; therefore,

In the first place.

WHITE.	BLACK.
	6. Q. to K. Kt. fifth square.
7. K. B. takes K. B. P. ch.	

If he take the bishop, you check king and queen with the knight; therefore,

	7. K. to B. square.
8. K. R. P. one square.	8. Q. to K. Kt. sixth square.
9. Q. Kt. to Q. B. third square.	9. K. takes B.
10. Q. Kt. to K. second square.	10. Q. to K. Kt. third square.
11. K. Kt. to K. fifth square, checks, and wins the queen.	

Black could not save the queen after having played her on the sixth move to king's knight's fifth square; he ought to have moved her to king's rook's fourth square.

In the second place.

	6. Q. to K. second square.
7. Q. B. takes P.	7. Q. takes K. P.
8. K. B. takes K. B. P. ch.	8. K. to B. square.
9. Q. B. to K. Kt. third square.	9. Kt. to K. R. third square.
10. Q. Kt. to K. B. third square.	10. Q. to K. second square.
11. K. B. to Q. B. fourth square.	

White has the best of the game.

Second Defence

Diagram No. 22.

WHITE.	BLACK.
	4. K. Kt. P. two squares.
5. K. Kt. to B. third square.	5. Q. to K. R. fourth square.
6. Q. P. two squares.	6. Q. P. one square.
7. Q. to her third square.	7. K. B. to K. Kt. second square.
8. K. R. P. two squares.	8. K. R. P. one square.
9. K. to Kt. square.	9. Q. to K. Kt. third square.

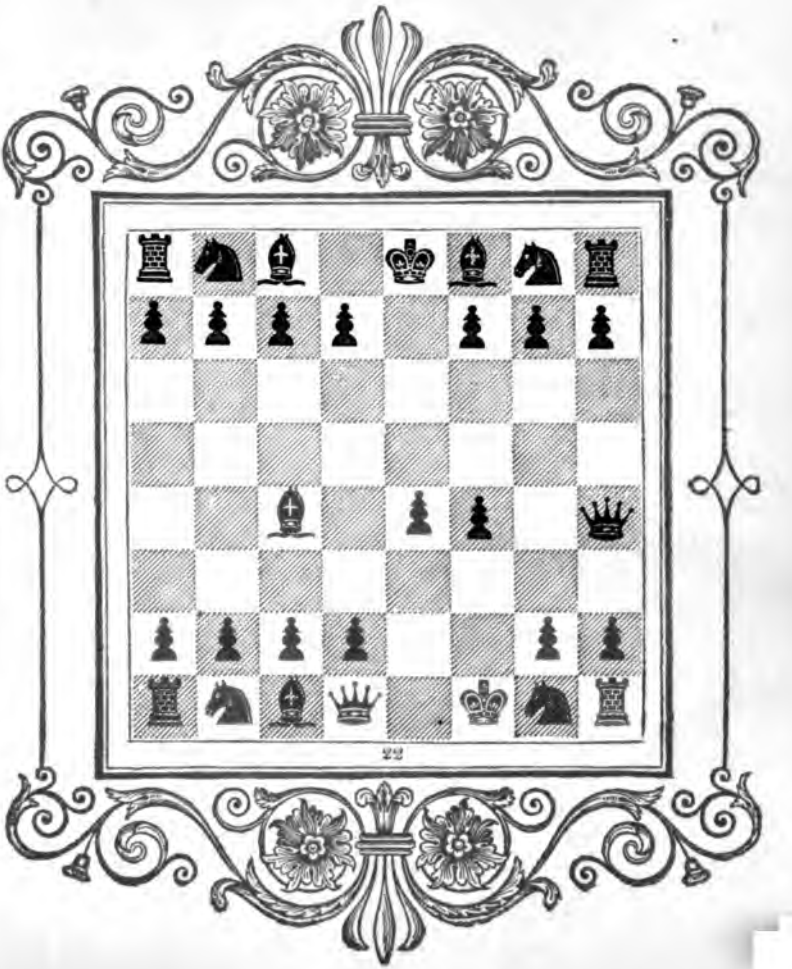
Black has, perhaps, rather the best of the game, which is, however, difficult for both parties.

SECOND GAME.

WHITE.	BLACK.
1. K. P. two squares.	1. K. P. two squares.
2. K. B. P. two squares.	2. K. P. takes P.
3. K. B. to Q. B. fourth square.	3. Q. checks.
4. K. to B. square.	4. K. Kt. P. two squares.
5. K. Kt. to B. third square.	5. Q. to K. R. fourth square.
6. K. R. P. two squares.	

First Defence.

	6. K. Kt. P. one square.
7. K. Kt. to its fifth square.	7. K. Kt. to K. R. third square.
8. Q. P. two squares.	8. K. B. P. one square.
9. K. Kt. to R. third square.	9. Q. takes K. R. P.
10. Kt. to K. B. second square.	



In the first place.

WHITE.	BLACK.
	10. Q. to K. Kt. fourth square.
11. K. Kt. to Q. third square.	11. Q. P. one square.
12. K. Kt. takes P.	

Your game is as good as his, though he has a pawn more: your position is much superior to his.

In the second place.

	10. Q. to K. Kt. sixth square.
11. Q. Kt. to Q. B. third square.	11. P. to K. B. sixth square.
12. P. takes P.	12. P. takes P.
13. Q. B. takes K. Kt.	13. K. B. takes B.
14. K. R. takes B.	

You have decidedly the best of the game. If he were now to check you with the queen, and afterwards repeat the check at your king's knight's square, you should interpose king's bishop to save king's knight. Had he not advanced the pawn on the eleventh move, you would have won his queen by playing queen's knight to king's second square.

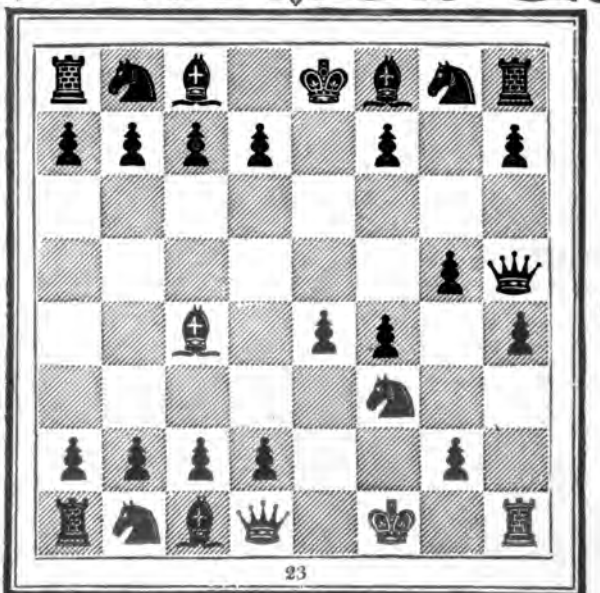
Second Defence.

DIAGRAM No. 23.

	6. K. B. to K. Kt. second square.
7. Q. P. two squares.	7. Q. P. one square.

WHITE.	BLACK.
8. K. to Kt. square.	8. Q. B. to K. Kt. fifth square.
9. P. takes P.	9. Q. B. takes Kt.
10. K. Kt. P. takes B.	10. Q. takes P. ch.
11. K. to B. square.	

The game is rather in favour of the black. The sixth move of the black is the best he can play, for you cannot take his knight's pawn, either with the pawn or knight.



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CHAPTER XX.

QUEEN'S GAMBIT.

THIS game is seldom played; it is, however, a safer game for the first player than the king's gambit, because he is sure of recovering the pawn. The games begun with the queen's pawn two squares, are generally uninteresting and dull, compared with those on the king's side: this accounts for their being rarely played.

FIRST GAME.

WHITE.	BLACK.
1. Q. P. two squares.	1. Q. P. two squares.
2. Q. B. P. two squares.	2. P. takes P.
3. K. P. one square.	3. Q. Kt. P. two squares.
4. Q. R. P. two squares.	

First Defence.

4. P. takes P.

WHITE.	BLACK.
5. K. B. takes P.	5. Q. B. to Q. second square.
6. Q. to K. B. third square.	

You will win the queen's rook at the least, for you threaten checkmate by taking his king's bishop's pawn, and he cannot defend the rook without being checkmated in two moves at most. Black played ill in advancing queen's knight's pawn two squares: in the queen's gambit it is bad play to defend the gambit pawn; in this respect it differs very materially from the king's gambit. It is better to play the king's pawn two squares on the third move, unless you know that your adversary usually defends the gambit pawn, in which case you play it one square only.

Second Defence.

	4. Q. B. P. one square.
5. P. takes P.	5. P. takes P.
6. Q. to K. B. third square, and wins a piece.	

Third Defence.

	4. Q. B. to Q. second square.
5. P. takes P.	5. Q. B. takes P.
6. Q. Kt. P. one square.	6. Q. to her fourth square.
7. P. takes P.	7. Q. B. takes P.
8. Q. to Q. R. fourth sq. checks, and wins Q. B.	

If black had not played queen to her fourth square (sixth move), he must have lost the gambit pawn.

SECOND GAME.

WHITE.	BLACK.
1. Q. P. two squares.	1. Q. P. two squares.
2. Q. B. P. two squares.	2. P. takes P.
3. K. P. two squares.	3. K. P. two squares.
4. P. takes P.	4. Q. takes Q.
5. K. takes Q.	5. Q. Kt. P. two squares.

Black ought, on the fifth move, to have played queen's knight to queen's second square; his previous moves are correct. You might have played queen's pawn one square, instead of taking his pawn on the fourth move.

6. Q. R. P. two squares.	6. Q. B. P. one square.
7. P. takes P.	7. P. takes P.
8. Q. Kt. to Q. B. third square.	

First Defence.

	8. Q. B. to Q. second square.
9. Q. Kt. to Q. fifth square.	9. K. to Q. square.
10. Q. Kt. to its sixth square, and wins a R. for a Kt.	

Second Defence.

DIAGRAM No. 24.

	8 Q. B. to Q. R. third square.

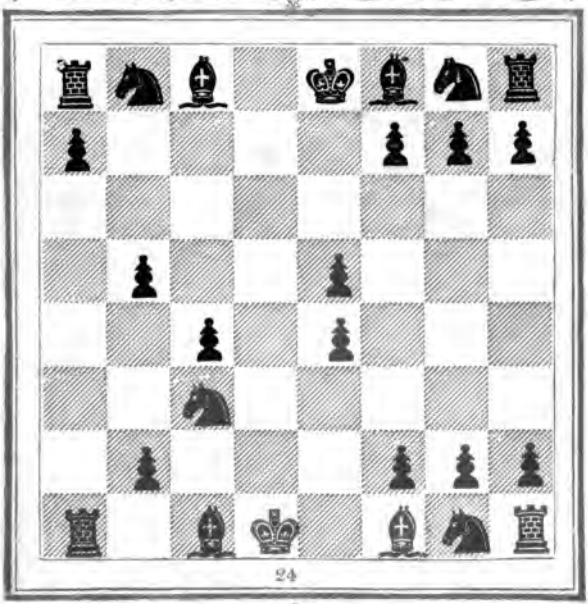
WHITE.	BLACK.
9. Q. Kt. P. one square.	9. Q. Kt. P. one square.
10. Q. Kt. to Q. fifth square.	10. K. to Q. square.

You have the best of the game; you may either take his pawn or play queen's bishop to queen's second square. If he had taken your queen's knight's pawn on the ninth move, your best move would be to take his queen's bishop with your rook.

THIRD GAME.

WHITE.	BLACK.
1. Q. P. two squares.	1. Q. P. two squares.
2. Q. B. P. two squares.	2. P. takes P.
3. K. P. two squares.	3. K. P. two squares.
4. P. takes P.	4. Q. takes Q.
5. K. takes Q.	5. Q. Kt. to Q. second square.
6. K. B. P. two squares.	6. Q. Kt. to Q. B. fourth square.
7. Q. Kt. to Q. B. third square.	7. Q. B. P. one square.
8. Q. R. P. two squares.	8. Q. B. checks.
9. K. Kt. to B. third square.	9. Q. R. checks.
10. K. to his square.	

If, on the eighth move, you had taken the gambit pawn with king's bishop, he would have played queen's knight's pawn two squares, and afterwards another square, forcing your queen's knight to remove; he would then have taken your king's pawn. If, on the tenth move, you had played king to queen's bishop's second square, he might have taken



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your king's pawn with queen's knight, and on your retaking, have played queen's bishop to king's bishop's fourth square, recovering the piece. The next best move for the black is

WHITE.	BLACK.
	10. Q. B. takes Kt.
11. P. takes B.	11. Q. Kt. to its sixth square.
12. Q. R. to Kt. square.	12. Q. Kt. takes B.
13. Q. R. takes Kt.	13. K. B. to Q. B. fourth square.

The game is equal: if you were to take the gambit pawn, he would play king's bishop to king's sixth square, attacking rook and pawn.

THE END.

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